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THE ERA

ESTABLISHED 1837.

Wires: "The Era," London. 'Phone: 4546 and 4547 Regent.

Publishing Offices: 35, Wellington Street, Strand, London, W.C.2.

VOL. 86. No. 4,388. REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER. THURSDAY, OCTOBER 26, 1922. PRICE FOURPENCE.

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LEADING MAN WANTED.

A Real Senator on the Stage of Life.

Time was when Mr. Andre Charlot's head might have adorned London Bridge, if he should carry out his design of illustrating the political situation with a "political ballet" introduced to "Snap" at the Vaudeville, in which Mr. Lloyd George and Mr. Bonar Law are prominent figures. Frankly, it does not seem a dignified illustration of the attitude of the stage toward Parliament.

A wonderful story might be penned of stage caricature. It is odd that at this juncture we have one of the earliest instances revived in "The Beggar's Opera," which, at the outset, was a tense and bitter satire on the politicians of the day. Sir Robert Walpole showed his extraordinary good sense, good temper, and cynicism combined. At the first performance he noisily applauded his counterfeit presentment on the stage. His good example was not followed in the days to come, when Gilbert, under an assumed name, wrote a burlesque of his own charming fantasy, as "Happy Land,' produced at the Court Theatre.

There was a tremendous to-do when four Ministers of the day were lampooned. How curious it is that two of them might be named, even to ardent politicians, to-day and not identified, so completely have they, and the work of their lives been buried under the leaves of time. Again we saw an outburst of anger when, at the Gaiety Theatre, four actors were burlesqued—surely it was in "Ruy Blas" that Irving, Wilson Barrett, Toole and Terry were made the creatures of a pas de quatre. Strong representations to George Edwardes procured the elimination of the offending detail.

Dancing Dervishes.

It must be the dance that does it! Will Mr. Lloyd George, we wonder, be moved to anger by an effigy of himself in the *tutu*? The incident recurs, partly because one of the dancers was poor Ben Nathan, who cherished a political ambition. He had been discussed as a Parliamentary candidate and would pretty certainly have been among the aspirants to Westminster at the present election—with the redoubtable Jimmie Glover; and sweet "Curly" Bellew.

One wonders how many members of the theatrical profession will figure in the list? Not men of the type of Sir Alfred Butt and Sir Walter de Freece, who, after all, are in public life rather as city magnates, than as working members of the theatrical profession. Time and again it was suggested to Sir Henry Irving that he should adorn the theatre of Westminster as he had adorned the more serious Stage. But he declared that he had not the flair for political life. His impulse may have been cynicism, or it may have been common sense. Anyhow, he was firm in his decision.

Great George.

George Alexander's design on Parliament was very definite, and it is a thousand pities he did not live to gratify this particular ambition. The duties of Westminster might well interfere with the active pursuit of the stage, but Alexander had made his fortune and was disposed for rest from the nightly and strenuous life of the theatre. He was a keen and ardent man of affairs; he had a clear head and a love of public welfare. His work on the County Council was valuable in the larger interests of mankind, and especially of those appertaining to the profession he loved and adorned.

It would be a fine thing if one George Alexander, or ten, could be forthcoming for the making of the new Parliament, but it is, perhaps, hoping too much for the stage that we shall see them there. It is a deplorable thing that the business of popular entertainment, which plays so large a part in the well-being of the world, makes so small an appeal in times of a political or social crisis. "What did you do in the great war, Daddy?" said the urchin in a clever cartoon. "I shouted like Hell on Armistice Day," answered the old man. So it happens, when idiotic authority wants to close theatres, to restrict the healthy action of popular entertainment, to impose infamous taxes, one hears a lot of nonsensical talk at the wrong moment, but the simple pleasures of the people are never made a burning question at the right time. It is just a little sad that we can do nothing better for the political protagonists of the hour than make Punch and Judy of them.

Once or twice in history we have had actors in Parliament—but not as actors. It has mostly been that a once public man has taken to the stage as a refuge from outrageous fortune. It has happened once or twice that an actor has become enriched and found in political life a kind of peacefulness. More often it has been a dramatist who has seen a larger outlook on the stage of public life. Sheridan is the great example. Disraeli loved the stage, and no doubt found a good deal of pleasure in the concoction even of an unfortunate play. E. T. Smith, who ran almost every kind of theatre, music hall, and tea garden, in the city, had at one time or another designs on Parliament. Any candidate of to-day would certainly have a great exemplar in ambition, imagination, ability, public spirit, or whatever else.

It is good to be able to put such ideals in juxtaposition with the crude and often impudent caricatures in which the stage has indulged. The pigmies of potentates, the sensual sultans, and what not—historic characters seem so silly in such circumstance. We recall, at any rate, two rather fine attempts to give us the great figures of history by modern dramatists. There was Mr. John Drinkwater's noble and tender Lincoln; there was Mr. Louis Parker's gentle and beautifully domestic Disraeli. There may be one greatness or another in the raw among the actors—and let it be added—the actresses of to-day. It would be pretty good if the political situation of the moment should bring them out.

SCRUTATOR.

[*Photo* BASSANO.

MISS LILY LONG.

In the new production, "Smoke Rings," produced by Mr. De Courville last week at the Hippodrome, Sheffield, Miss Long made a big impression in the leading part. This production, which is playing at the Hippo., Newcastle, this week, will be seen in Town on Monday week at the Holborn Empire.

OUR BEAUTY COMPETITION.

A Thousand Girls Wanted for Pantomime.

According to promise, we proceed to give particulars of the Competition we are promoting to secure one thousand beautiful girls for pantomime. We desire to emphasise the fact that nothing is farther from our intention than to induce amateurs to attempt to enter the professional ranks. Some previous experience of theatrical work is an absolute essential. We shall rigorously exclude any would-be competitor who does not possess this qualification. Our scheme has met with the warm approval of such distinguished members of the profession as Lady Alexander, Mr. Seymour Hicks, Miss Ellaline Terriss, Mr. Charles B. Cochran, Mr. George Minshull, Mr. J. Bannister Howard and Mr. Lew Lake.

The last name to be added to our list of judges, and potential employers of the selected girls, is Mr. R. Gillespie, the Managing Director of the Moss Empires. The Editor of THE ERA, whose judgment in any matter of dispute is to be accepted as absolute and final proposes to add, as a prize for the prettiest girl of all indicated by the judges, a diamond brooch decorating THE ERA girl. What you have to do is to fill up the enclosed form, writingvery clearly, enclosing a recent photograph, marking the envelope on the top left-hand corner "Competition" in bold writing, and addressing it "The Editor of THE ERA, 35, Wellington Street, Strand, W.C.2." Write clearly, stamp fully, read these instructions again before you fill up the form.

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(*Only this Form accepted. Enclose photograph. Write plainly.*)

ACTORS' ASSOCIATION SCARIFYING SEYMOUR HICKS.

A Hectic Figure in a Mist.

To the Editor of "The Era."

SIR,—I must confess to a feeling of complete bewilderment in respect of Mr. Hicks's contribution to your last number. This hectic article, full of generalities and vague prophecies, does not seem to have advanced matters a step. "Thousands" of this; "hundreds" of that; and "dozens" of the other, but nothing, anywhere, cold or practical. It blames the Actors' Association for being what it never set out to be—which is like reproaching a horse for not being a dromedary. The aims of the A.A., so far as I am entitled as a private member to express them, are economic—lowly and utilitarian aims they may be, but they are for the betterment of the conditions of the "small man"—mean and paltry such aims may be, but there they are. As far as I can gather from the vague and portentous programme he puts forward he wants a British Theatre Federation, but this much more than the A.A. under another name, with this difference, apparently, that all the rules of his society—"hidebound" he calls them—are to be broken? I wish him joy of his society.

Mr. Hicks probably does not know what the aims of the A.A. are—I regret there are many important people in the same position—or he wouldn't talk of the shipping industry managed by the stokers, and desire the analogy applied. The stokers do not manage the shipping companies—nor, by the way, have actors attempted to manage the companies they are employed in—but they do manage their own affairs, as Mr. Hicks will find if he ever desires to become a stoker. And that is all the A.A. has for the moment sought to do, manage the affairs of the employee, and regulate his terms of employment. Mean and despicable it may be in the eyes of Mr. Hicks, but there it is. For Mr. Hicks to say that such management must come from the top, and not from the bottom, is for him to wilfully blind himself to everything but his own inclinations. Such a test of government, if applied to the whole country, would disfranchise the majority of the present electors. It is because the "top" men did so poorly represent their humbler brethren that these latter are on the electoral roll to-day. Let us take the case of Mr. Hicks: He has for some 30 years been a member of our calling, and the most that I can recollect he has done for us all on the economic side is in print in your columns for the first time on Wednesday, where all who run may read! And what is it? Some chimerical and vague benefit we are to have suddenly in two months!

Mr. Hicks, I gather, dislikes our proposed alliance with labour, and prophesies our speedy confusion. But what are the facts? For they, after all, are better than the prophecies. They are these: In all the countries where such an alliance has been effected the "little men" have benefited, and where the alliance has been most complete the benefit has been most notoriously the highest—America.

And after we have read Mr. Hicks, where are we? Nowhere. It is the old story of

(*Continued on page* 11.)

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ALSO MISCELLANEOUS ARTICLES FOR SALE.
THREE LINES ..... 1s. 6d.
EACH ADDITIONAL LINE (PREPAID) ..... 9d.
DISPLAYED LINES, EACH .... 1s. 0d.

ARTISTS, MUSICIANS, AND OTHERS SEEKING ENGAGEMENTS.
THREE LINES ..... 1s. 0d.
EACH ADDITIONAL LINE (PREPAID) ..... 6d.
DISPLAYED LINES, EACH.. 9d.

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For the convenience of advertisers. Replies to Advertisements are received. They will be forwarded by Post on application.

Advertisers and subscribers are requested to forward cheques or Postal Orders in payment of their Advertisements crossed "Lloyds Bank, Ltd." Remittances should be made payable to "The Era," and addressed,
The Manager, "The Era,"
35, WELLINGTON STREET, STRAND, W.C.2.
Ring up 4546 and 4547 Regent.

NOTE.—Advertisements for insertion in our next issue are accepted up to first post on Wednesday morning.

COMPANIES WANTED.

WANTED, First-class Attractions, County Theatre, Bedford.
Nov. 20, Dec. 18, Jan. 8, 29, Feb. 19, on.
Grand Theatre, Luton.
Jan. 15, 22, Feb. 12, 26, on.
New T.R., Inverness.
Dec. 11, Feb. 12, 19, 26 March 5, 12 26, April 9, 16, 30, on.
Pantomime Wanted Jan. 22 or Feb 5.
No dramas, or business through agents.
E. G. FALCON, New T.R., Inverness.

NEW THEATRE, OXFORD.
WANTED, First-class Attractions only. Bookings include: D'Oyly Carte and Carl Rosa Opera Companies, Phyllis Neilson-Terry, Sydney Fairbrother, Renee Kelly, Bromley Challenor in New Plays, "The Lady of the Rose"; Cicely Courtneidge and Jack Hulbert in "Pot Luck"; "Tons of Money," &c.
Apply, S. C. DORRILL.

PRINCE OF WALES THEATRE, GRIMSBY.
WANTED, Companies, for the following dates:—
Dec. 11, 18, Jan. 29 (once nightly panto.), Feb. 26, March 12, 19, 26, April 2, 9, 23, onwards, with exceptions.
All particulars, J. H. CURRY, as above.

NEW OPERA HOUSE, DUNFERMLINE, N.B.
WANTED, West-End Successes, 1923. Bookings include "Mary Rose," "Romance," "Bull-dog Drummond," "Sign On the Door," "Quality Street," "Carnival," "Wandering Jew," "Dollar Princess" (r.), "Gipsy Princess," "A Southern Maid," "Chu-Chin-Chow," "Sybil," "Lady of the Rose," &c., &c. Apply, HENRY HARE (as above). The huge naval base, Rosyth, is part of the Burgh of Dunfermline.

GRAND THEATRE, OLDHAM.
The Premier Theatre of Lancashire.
WANTED, No. 1 Attractions only.
Once Nightly.
Musical or Star Engagements,
Dec. 11, April 2.
One of the most handsome theatres in the Provinces
and one of the largest stages.
Can produce the biggest productions.
Address, ERNEST DOTTRIDGE, "Merivale," Clifton-drive, St. Annes-on-Sea.

PAVILION, TORQUAY.
General Manager, CHARLES G. PRICE.
WANTED, First-class Companies,
Jan. 8, 15, onward.
Also Big Attraction for Easter Week.
Always good business.
Also Pantomime at Christmas.
Write as above.

GRAND THEATRE, WOLVERHAMPTON.
WANTED, First-class Attractions,
Jan. 8 and 29.
Musical preferred
Address,
E. H. BULL, as above.

THEATRE ROYAL, ALDERSHOT.
WANTED, First-class Attractions (twice nightly), for 1923, with exceptions. Sound attractions invariably do good business. Only dates this year Dec. 11 and 18, JACK GLADWIN, Empire, Kingston-on-Thames.

WINTER GARDENS, NEW BRIGHTON.
WANTED, First-class Productions only, for 1923.
A. DOUGLASS.

HIPPODROME, MARGATE.
Under the Management of J. BANNISTER HOWARD.
WANTED, Good Companies, Dec. 11, Jan. 22, 29, Feb. 5, 12, and various onwards.
J. BANNISTER HOWARD,
15, Clifford's-inn, Fleet-street, London, E.C.4.

QUEEN'S HALL, MINEHEAD.
WANTED, Dramatic Companies; 3 nights each; November and December. Apply MANAGER.

ISLE OF WIGHT CIRCUIT.
WANTED, First-class Attraction for Easter. One of the biggest weeks of the year.
J. BANNISTER HOWARD.
15, Clifford-inn, Fleet-street, London, E.C.4.

WANTED, Attrac., Emp., Tonypandy (once nightly), Nov. 20 on; Grand T., Pentre, Rhondda (twice nightly), Nov. 13, Dec. 4, on. WILLIS, above.

New Theatre, Thirsk.
WANTED, Attraction, Nov. 2, 3, and 4 (3 nights). Also Nov. 6, 7, and 8 (3 nights).
Must have printing ready. Wire Ward.

PAVILION, TORQUAY.
General Manager, CHARLES G. PRICE.
WANTED, Pantomime, for two weeks, at Christmas; must be good or useless.
Good business certain.
Write, with full particulars, as above.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.
WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE, Nov. 6, Dec 11.
GAIETY THEATRE, HASTINGS, Dec. 11, 18.
PLEASURE GARDENS, FOLKESTONE, Dec. 4, 11, 18.
PALACE THEATRE, RAMSGATE, Nov. 13 on, with exceptions.
THEATRE ROYAL, WORTHING, Nov. 13, 27, on, with exceptions.
NEW THEATRE AT MARGATE. Seating 1,600 persons.
Booking July 2, 1923, onwards.
London Representative for W. W. Kelly and Opera House, Blackpool.

Please note change of address, &c. 16, Chandos-street, W.C.2. Regent 1178. Torobill, Westrand-London.

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
WANTED, first-class Musical Attractions.
Dec. 4, Jan. 8, 22, on, with exceptions.
HUGH ROBERTSON, T.R., Jarrow-on-Tyne.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

UNDER THE DIRECTION OF NELSON KING.
FRANK FORBES-ROBERTSON
in a repertoire of selected Plays, including "THE CALL OF THE ROAD."
WANTED, Nov. 20 and 27.
Also a few Spring Dates.
Now booking Autumn, 1923.
This, O.H., Dunfermline.
Next, O.H., Perth, N.B.

"CHIFFON DEAR."
"CHIFFON DEAR."
A Merry, Bright, Musical Comedy.
WANTED, MONDAY NEXT.
Also Nov. 6, 27, Dec. 11, Jan. 1.
Is not a rough-and-tumble Revue.
Play any theatre once or twice nightly.
ARTHUR HART, 107, Spencer-place, Leeds.
Wire for Monday, "Talent, Leeds."
'Phone, 550 Roundhay.

Harold Wagner and Harry Leybourne's "BABES IN THE WOOD."
WANTED, Jan. 22, 29, Feb. 5
(follow Barnsley, precede Mansfield).
Magnificent production. Star Cast.
HAROLD WAGNER, Red Lion Hotel, Wealdstone.

WANTED, Theatres or Music Halls.
The Kingsway Theatre Production, "THE HEART OF A CHILD."
Nov. 20 (?), Dec. 25, and Spring.
"OH I SAY!"
(Entirely new production of this phenomenally successful Criterion Theatre farce),
Jan. 22 (follow Cardiff), and later Spring dates.
"BY ALL MEANS DARLING"
(Entire Comedy Theatre London production.)
Nov. 6 (South or Midlands).
W. FOSTER HORSFIELD,
Suites 21 and 22, 26, Charing Cross-road, W.C.2.
Telephone: Gerrard 7167.

Ralland and Cameron's "PEG O' MY HEART."
"PEG O' MY HEART."
"PEG O' MY HEART."
The Comedy that appeals to every class of audience.
WANTED, Nov. 13, Jan. 1 (Scotland), 8 (North), 29, Feb., on, with exceptions.

BERTIE RALLAND,
Empire, Maryport.
Next, Queen's, Hexham.

C. A. STEPHENSON'S
Musical Productions. Eighth year of continuous tour.
"SUNNY SPAIN."
WANTED, Oct. 30, Nov. 6 (precede Elephant-Castle. Only vacancies this year. Once or twice-nightly theatres or halls.
"CINDERELLA."—Full company, over 30. Coach and Ponies. Wanted, Jan. 1 and 8, onwards (to follow Hippodrome, Golders Green). The above are guaranteed first-class shows in every way.
Refer anywhere.
This, Palace, Chatham; next, 17, Leicester-street, W.C.

"THE CIRCUS QUEEN."
"THE CIRCUS QUEEN."
"THE CIRCUS QUEEN."
"THE CIRCUS QUEEN."
WANTED, Nov. 13, on, with exceptions, to follow Rugby; also Christmas week, to follow York. G. & J. KIRBY, this week, Empire, Burnley; next week, Hippodrome, Aston.

Nov. 6 Vacant.
"THE JEFFERSONS"
and
"THE PARTNERS"
Wilfred Shine in his original characters.
The Most Successful Comedies Touring.
WANTED, Theatre.
Only vacancy this year.
Now Booking 1923.
Wire, A. DOUGLASS,
Winter Gardens, New Brighton

WANTED,
J. Chas. Imeson's
"GIPSY PRINCESS."
Christmas week.
Also Jan. 1, 25, Feb. 19, 26, and one or two other spring dates.
Communications to
W. A. SEYMOUR.
This week, Empire, Preston.
Next week, Opera House, Middlesbrough.

"ALL ABOARD."
WANTED, Nov. 13. "HIGH HEELS AND STOCKINGS." Vacant Nov. 27, Dec. 4. Comm., VENTOM SWIFT, H.M. Theatre, Walsall. Next, Alexandra, Birmingham.

"THE WRONG NUMBER."
Once or Twice Nightly.
Entire Production from the Duke of York's Theatre Travelled.
WANTED, Nov. 6 and 20 (precede Margate), also dates 1923.
"THE GIRL IN THE TAXI."
Wanted, Nov. 13 (?) (precede Bristol), Nov. 27 (London area),
Feb. 12 and 19 (Scotland).
Apply, HUBERT WOODWARD, 21, Panton-street, S.W.1.

Albert de Courville's Production.
"THE VERY IDEA."
With Easton Pickering.
WANTED, Oct. 30 and Nov. 6.
Wire, CRICHTON, Spa Theatre, Bridlington.

THEATRES WANTED.

SEYMOUR HICKS presents his great Lyceum Theatre Success,
"OLD BILL, M.P.,"
by Bruce Bairnsfather.
WANTED, Dates.
WEST-END PRODUCTIONS AND THEATRICAL OFFICES,
18, Charing Cross-road, W.C.

SEYMOUR HICKS presents "BROADWAY JONES."
"1,000 laughs without a blush."
WANTED, Nov. 6, 13, Dec. 4.
WEST-END PRODUCTIONS AND THEATRICAL OFFICES,
18, Charing Cross-road, W.C.

THOS. C. DAGNALL'S TOURS.
"LORD RICHARD IN THE PANTRY."
By Sydney Blow and Douglas Hoare.
From the Criterion Theatre, London, where it ran for nearly 600 Performances.
WANTED.
The following date vacant in the various companies:—
Nov. 6.
All communications to THOS. C. DAGNALL, Criterion Theatre, W.

Mrs. Kimberley's Musical Plays.
"KIDDIE O' MINE."
WANTED, Nov. 6, also few Spring Dates.
Paying 3rd and 4th Return Visits to Business Better Than Ever.
"TATTERS."
Vacant Nov. 6 and few Spring Dates.
Refer Rotunda Theatre, Liverpool, last week.
Address,
"Upwood," Weston-avenue, Branksome Park, Bournemouth.

J. BANNISTER HOWARD'S COMPANIES.
"THE BELLE OF NEW YORK."
WANTED, Good Theatres, April 9, Aug. 13, 20, Sept. 10, onwards.
"THE EDGE O' BEYOND."
By arrangement with Julian Frank.
WANTED, Good Theatres, Dec. 26, Jan. 1, 8, 15, 22, 29, March 12.
WILLIAM MARTIN, 15, Clifford's-inn, Fleet-street, London, E.C.4.

Mrs. Kimberley's Revue.
"TWIDDLEY BITS."
The All-Comedy Revue.
Can be seen this week at Empire, Woolwich.
WANTED, Nov. 20, 27.
Address,
"Upwood," Weston-avenue, Branksome Park, Bournemouth.

WANTED, Theatre, for Stock Company, Dec. 11 and on. THE ENGLISH PLAYERS, New Oxford Galleries, 77, New Oxford-street, W.C.

Arthur Gibbons and Martin Henry's Company
in the actual London Grand Guignol Plays from the Little Theatre.
WANTED, Nov. 20.
ARTHUR GIBBONS, 12, Fielding-road, Bedford Park, W.

"LEATHERFACE."
Baroness Orczy's New and Successful Play, with
FRANKLYN DYALL,
Miss Louise Fredericks, and London Company.
WANTED, Dec. 26, Jan. 1, and onwards.
Address,
SYDNEY COLTSON, 111, Jermyn-street, W.S

NOTE.—For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

WANTED, Young Lady Vocalist, strong voice and personality essential, to invest a few pounds (returnable) in good, sound, remunerative venture in Partnership with gentleman pianist on sharing terms. Address, Box 537, "The Era."

WANTED, for Scottish Production. Rehearse London shortly. Experienced Scottish players.
(1) Robust Char. Actor. (Bluff Town Councillor, height 5ft. 9in., age 45.)
(2) Powerful Char. Actor. (Slim, sharp, age 50.)
(3) Char. Actor. (Pawky Village Gossip. Height 5ft. 4in., age 40.)
(4) Refined Juvenile, tall. (Edinburgh Student, age 22.)
(5) Ingenue. Pretty, slender, very slight accent, age 18.
Age, actual height, lowest terms, references and photo essential.
Mark envelopes number of part applied for.
Box 542, "The Era."

WANTED, Artists, by Well-known Management. First-class Tour Famous Musical Play. Lady, slight, good soprano. Lady, dark, about 5ft. 8in., good figure. Good light juvenile. Good Comedian (refined), lead. Lady, young, fair, pretty, good dancer (lead). Chorus ladies about 5ft. 4in., age 16 to 20. Must be pretty and good dancers (not buck). All artists must be experienced. Full particulars last engagement, appearance, height, figure, age, photos, to MUSICAL, Box 526, "The Era."

IDA LILLE.
WANTED, all-round Dancers, also smart Pupils, to train for Pantomime and Revue.
Parts, Troupes, and Solo Dancers.
Call, 79, New Oxford-st., W.C.1.

ARTISTS' WANTS.

WANTED, by Young Lady, expert Feeder and Dancer; would like to join first-class comedian; sketch or revue. Box 536, "The Era."

WANTED, by SEYMOUR SCOTT, the Lancashire "Loonie," Com. Prod., C.P., Revue, or Single Act, Monday, on. Splendid refs. Wick Farm, Dovercourt, Essex.

ARTISTS' WANTS.

WANTED, Revue; can open immediately; VIONAS (2 ladies, 1 gent). Banjo speciality and parts. Wire, 43, Noel-street, Islington, London.

WANTED, Concert Party or Revue, REG. HARRISON, Burlesque Comedian; just finished 12 weeks' resident season The Beech, Looe. All coms., G.P.O., Looe.

WANTED, by BOBBY BRITTON, Dwarf Comedian. Sing if taught; eccentric dance if arranged; small parts if wardrobe found; comedy falls; fair complexion, bachelor, and natural fair hair; at liberty shortly; this week unemployed as per. Postmaster, G., Lancaster; next perhaps, Whitehaven.

PANTOMIME ARTISTS WANTED.

WANTED, Smart Girl Dancers for pantomime; tour to follow if reliable. Appiy, 3-5 p.m., Thursday DUMOURIER, St. Anne's Hall, Vennstreet, Plough, Clapham, S.W.

PANTOMIME ARTISTS' WANTS.

WANTED, Panto, FLORENCE EHLINA, Mezzo-Soprano, Second Girl or Fairy preferred. P.A., 10, Crewe-street, Chester.

WANTED, Panto, by FREDDY REGENT KATHLEEN TAYNTON, Greatest of Dame Comedians or any prin. comedy part. Prin. Girl or Boy par excellence. References: Lyceum Theatre, London; Boro' Theatre, Stratford, London; Gaiety Theatre, Dublin. Add., "Performer" Offices, 18, Charing Cross-road, London.

WANTED, Panto., for Girl of 12; has played girl babe; very strong voice and clever dancer. BETTY DAY, 1a, Racton-road, Fulham, S.W.6.

MUSIC HALL ARTISTS WANTED.

WANTED, Acts, every description. Trial turns arranged.—Letters, FRED DURHAM'S Agency, 303, Lyham-road, Brixton hill, London, S.W.2.

MUSIC HALL ARTISTS' WANTS.

WANTED, Oct. 30, Nov. 6, by HAPPY LILIAN LEE, the Merry Dutch Girl. This, Empire, Dewsbury (return).

WANTED, Oct. 30, Nov. 6, by IVY GRANT, the Girl who can Sing, Yodel, and Dance. Oct. 23, Palace, Braintree. First-class offers invited.

CARA MAGDA,
Graceful and Sensational Lady Gymnast.
WANTED, Monday Next, onwards.
All communications to Permanent Address,
178, Kennington-road, London, S.E.11.

WANTED, by MURIELLA, Sweet-Voiced Gipsy, Offers for Single Turn. Record work. Demonstrating. Letters, M. TUCKER, 3, Norwood-avenue, Southport.

WANTED, Monday next, onward, VIONAS, Banjo Speciality Act. Wire, 43, Noel-street, Islington, London.

WANTED, by MAJOR WIX, the World's Greatest Artistic Trumpeter. Always successful. Monday, onwards. Principal agents or P.A., Old Catton, Norwich.

WANTED, by GILLIN, Ventriloquist Oct. 30, Nov. 6. Wires, Buckingham-road, Doncaster. 'Phone: 284.

Novelty Acts Pay Best.
WANTED, Monday next and Nov. 6, Vernon CELLSUS.
Vernon CELLSUS.
The Famous "White Wizard."
With the most novel and dazzling mystery act in the world.
I never fail to prove the safest and soundest investment.
Wire me for Monday and you will have an act beyond your expectation.
Hippodrome, Stockton-on-Tees (3rd return).

WANTED, engagement by Ventriloquist; concerts, &c. Apply, Box 375, "The Era."

RICH TAYLOR,
RICH TAYLOR,
The Whistling Ventriloquist.
WANTED, Nov. 6 and Nov. 13. This, 17, Lindsay-avenue, Levenshulme; next, Palace, Southampton.

WANTED, Monday, on, by ENARDO BROS., Great Italian Comedy Gymnasts. This, 66, King Richard's-road Leicester.

WANTED Known, HARLAND and ROLLISON Comedy Musicians vacant onwards. P.A., 3, Bilton-place Bradford.

WANTED Known, — SPIRIDIONS (GREAT) SPIRIDIONS, Funny Pot-Pourri Jugglers Balancers, &c. (out of the ordinary). Brilliant. Wire for Monday on, 3, Derwent Street, Sunderland.

WANTED, Mon. next and Nov. 13, by OLIVER AND TWIST. Comedy Bar Act, in "Stop that Noise." Town Hall, Brynmawr, Mon.

WANTED, Wire, Wire, Wire, Monday Next,
MISS GERTIE GASCOYNE
Present
THE SISTERS LEE.
Duettists and Speciality Dancers. Few immediate dates. Sure success. Two clever performers. Wire, GASCOYNE 2, Prudyhill, Poulton-Le-Fylde, Lancs.

WANTED, Oct. 30 and Nov. 6 by ATLAS-VULCANA GIRLS, one, two, three, or four turns. Salary or share. ATLAS, Gosford Lodge, Fulham. 'Phone, Putney 2094.

WANTED, Oct. 30, Nov. 6, CHARD'S DOGS AND PONY. Great Act. County Theatre, Warwick.

CIRCUS ARTISTS WANTED.

WANTED, Circus Artists, for Mr. Hengler's New Water Spectacle. To be produced shortly.
Gentlemen Riders, to ride well in sadde and bareback.
Also able to swim.
Young, Good-looking Ladies, to ride well in side-saddle.
Also able to swim.
Also Good Knockabout Water Comedians.
Full particulars stating age, experience, salary, &c., in first letter, to "WATER."
C/o Milne's Agency, 135, Wellington-street, Glasgow.

CIRCUS ARTISTS' WANTS.

WANTED Known, "Nimble Nip," Clown and August, with Comical Entrées; just finishing with Frank Bostock, 32 weeks' tour. Also late of the Royal Italian Circus. Will be at liberty from Oct. 28, on, Circus or Revue. Address all letters to WALTER ALLEN (Nimble Nip), 66, Clough-road, Sheffield.

CIRCUS ARTISTS' WANTS.

WANTED, MLLE. HETTY, Graceful Tight Wire and Rolling Globe Artist, at lib. for the Winter Season. P.A., 418, Lower Addiscombe-road, Croydon.

WANTED Known, ROLLO, the renowned Steeplejack, in a thrilling mid-air sensation. The act that is different. Just concluded the leading fêtes. Particulars, 4a, Swaby-rd., Earlsfield, London, S.W.

WANTED Known, at liberty, several very useful, refined Circus Acts. Offers wanted for winter months, circus or revue. Performing horses and ponies, lady bar act, also Hortos and Zillah's Great Gladiatorial Act; juggling on horseback, &c. Splendid wardrobe. Communications to FRANK BOSTOCK, c/o Hollicks, Tent Makers, Chertsey, Surrey.

MUSICIANS WANTED.

WANTED, brilliant Violin-Conductor, for High-Class Cinema. Evenings only. Must be thoroughly experienced in high-class music, also jazz. State terms and references, and when at liberty, to Box 517, "The Era."

WANTED, to open Nov. 6, Violin Conductor, for twice nightly variety and pictures; must be expert in fitting pictures or useless. Terms and refs. to MANAGER, Borough Theatre, Wallsend-on-Tyne.

WANTED, Musicians, at First-class Variety Halls.
LEEDS EMPIRE, REPETITEUR.
CARDIFF EMPIRE (for Panto), HARPIST, commencing about Dec. 18), Season. Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references and testimonials, &c., to the MANAGER, at the above addresses, &c., to the Empires mentioned Hall.

WANTED, First-class Violinist (Lead), for occasional dances, with small band. First dance Nov. 15, 7.30-12; fee, 25s. Can be accommodated for night gratis. To G. F. T., 28, Torpe-road, Kingston-on-Thames.

HIPPODROME, WARRINGTON.
WANTED, good Leader; experienced in ED, M.U. variety; to open Nov. 13; present terms £3 12s.; permanency. Age and particulars to T. HULLEY, M. D.

WANTED, Open Monday next, Violin-Conductor; small orchestra; East coast town; experienced in Tavan's arrangements. State salary and past experience; twice nightly. 'Cellist also. Letters only to M. D., 18, Hyde-terrace, Leeds.

TIOVLI CINEMA, GRIMSBY.
WANTED, Violinist-Leader, to open at once, for orchestra of eight. Fully conversant with high-class programmes. State full particulars of past experience and salary required (twice nightly) to MUSICAL DIRECTOR, above.

WANTED, brilliant Violin-Leader, café during day, cinema evenings; splendid library; also Violin-Leader, 1 mat. and evgs., cinema, £5 7s. 6d.; must be first-class men. State age, &c., to M. D., 110, Brailsford-road, Fallowfield, Manchester.

WANTED, LADY JAZZ VIOLINISTE. Must have first-class dance experience. Commence Nov. 7. Evenings only. Photo, terms, &c., DESMOND, Palais de Danse, Dennistoun, Glasgow.

WANTED, good First Violin and 'Cello, for small orchestra in first-class cinema just outside London; must be good sight readers. Write, giving full particulars, Box 528, "The Era."

WANTED, First-class Violinist, double other instrument; also Expert Drummer, with full kit. Terms and references to BLACK, 46, North Bridge-street, Sunderland.

WANTED, Jazz Violinist.
Permanent Situation.
Apply, Cricklewood Drill Hall, N.W.

WANTED, to open immediately, at New Theatre, Boston, Smart Violinist, to take charge of trio (once nightly). Pictures, musical comedy (orchestra then augmented), &c. Must be first-class player, otherwise useless.
Apply, with lowest terms and refs., to F. J. SHAW (A.R.C.M.), Musical Adviser, Scala Theatre, Boston.

HIPPODROME, COVENTRY.
WANTED, good Second Violin, open Monday next; must be thoroughly experienced in varieties; M.U.; state branch and number, copies of last two references. PARKS, Conductor.

WANTED, Good Cornet Player, for Touring, Pitching Band. Apply, M. D., 159, Gillingham-road, Gillingham, Kent.

WANTED, a Smart E Flat Saxophone Player, for evenings only. Sharp pitch. For London. Box 539, "The Era."

WANTED, LADY SAXOPHONISTE (E-flat Alto); must have first-class dance experience; commence Nov. 7; evenings only. Photo, terms, &c., DESMOND, Palais de Danse, Dennistoun, Glasgow.

WANTED, 'Cellist, for trio. State salary and references, SECRETARY, Palace Kinema, 24, Queen Anne-street, Dunfermline.

WANTED, 'Cello and Bass Players, to write for particulars of the 'Cello-Basso Phone. Double the power of tone, half the labour. 23, Manvers-road, Sheffield.

WANTED, Lady Viola and Organist, also a Gent. 'Cellist. GRAY, 12, Archer-street, W.

WANTED, for the Victoria Cinema, New North-road, Islington, a First-class Organist (reed); must be good pianist (gents only); audition Thursday, 11 o'clock. Apply MANAGER.

WANTED, Organist, for modern pipe organ in cinema; 3 performances daily; must be good executant of orchestral music. Salary £7. MANAGER, Colosseum, Southport.

WANTED, Organist, for Mustel; experienced; Yorkshire. State terms, Box 534, "The Era."

WANTED, Orchestral Organist, for out of town; 6 afternoons and evenings. Lowest terms to ABBOTT, 47, Uxbridge-road, Shepherd's Bush, W.

WANTED, Exp. Orch. Pianist, to Dep. 2 evenings a week. Call Wednesday next, 6.30, BROCKLEY PALLADIUM, S.E.4.

WANTED, to open, Nov. 6, good variety pianist. £3 18s. Apply M. D., The Palace, Salford, Manchester.

WANTED, Orchestral Pianist (male), for Grand Hall, Bromley, Kent. Audition Friday, 3 p.m. to 4.30, and 6.30, onwards. Terms, £4 5s.

WANTED, Orc. Pianist, exp. in pictures and variety, for two months or longer. State lowest salary and when can open. M. D., The Hollies, Lansdowne-road, Falmouth.

WANTED, Good Orchestral Pianist. Start Monday next, 30th. Apply, WEST, Scala Cinema, Kent-road, Dartford.

WANTED, good Orchestral Pianist, cinema, 6 nights, 3 matinées, £4; open Nov. 6. M. D., 61, Pinfold-street, New Bilton, Rugby.

WANTED, to open at once, Repetiteur-Violinist for Central London Cinema. Only ex-Service men need apply. Box 516, "The Era."

MUSICIANS WANTED.

WANTED, Pianist, (Orchestral). Five hours, six days.
Brilliant man only, used to highest-class work. Exp. in syncopation preferred, and must be thoroughly exp. in picture playing with S.O. Good sal. and perm. to really fine performer. Others need not apply.
Open Mon., or earliest.
Full pars., refs., age, sal., &c., to MANAGER, Tower Picture House, Leeds.

WANTED, Pianist and 'Cello, for cinema work; good readers. Age and salary (stamp), MUS. DIR., 16, Dennett-road, W. Croydon.

WANTED, a real live Banjoist, able to play the violin, if necessary. State qualifications and lowest terms, to Box 520, "The Era."

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WANTED, by Good Orchestral Pianist, Engagement; cinema, café, or dance; also excellent relief; would deputise. WINIFRED ANDREWS, 47, Ormiston-road, Shepherd's Bush, W.12.

WANTED, Engagement by young lady Orchestral-Pianiste; thoroughly experienced Pictures. PIANISTE, 27, Lindley-st., Mile End, E.

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WANTED, Engt., by Exp. Orchestral Pianiste (A.R.C.M.). K., c/o 241, Seven Sisters-road, N.

WANTED, Engt., by good, experienced Cinema Pianiste; solo, relief, ac comp. Perm. or deputy. E. WYATT, 349, Essex-road, Islington, N.

WANTED, by young Orchestral Pianiste, engagement; London; cinema preferred; start immediately. Terms mod. CISSIE LEE, 43, Agate-road, Hammersmith, W.

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WANTED Known, Harpist at liberty. Address, Frederick Hall, St. Cuthberts, Wilfes-terrace, Leamington Spa.

Hubert Bath, Esq., Musical Adviser to the London County Council, writes from Gaiety Theatre, Strand, London, Oct. 18, 1922:—

I should like to express my appreciation of the excellent playing of Mr. Frederick Hall who has played under my direction for several weeks in "The Last Waltz" just recently. He is an artist on his instrument, and always reliable and attentive, and responsive. Sir Oswald Stoll writes from Stoll Offices, Coliseum Buildings, London W.C.:—Dear Mr. Hall,—I shall have great pleasure in testifying to your ability to anyone.

WANTED, by experienced Solo and Orchestral Harpist, any business. Disengaged shortly. First-class refs. Box 535, "The Era."

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WANTED Known, experienced, reliable Jazz Banjoist, at liberty for dance work. BRYCE, 145, High Holborn, W.C. 'Phone: Museum 5187.

WANTED Known, FRED LEWIS, Jazz Banjoist, open for Dance Orchestras on Wednesdays and Sundays. 29, Shenley-road, Camberwell, S.E.

WANTED, Engt., Jazz Banjoist; finished season Wellington Pier, Yarmouth, 2 years Elysee Rooms; memorising all up-to-date numbers, melody and correct modulations, any key, or by music; moderate terms. W. BACON, 21, Cressida-road, Highgate, N.19.

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WANTED Known, Drummer, disengaged, used to Jazz dances. S. BOBER, 11, Athelstane-rd., Finsbury Park, N.1.

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WANTED Known, Trap Drummer, young, now disengaged; afternoon or evening Engts. DRUMMER, 12, Victoria-villas, Kilburn, N.W.6.

WANTED, Engagement, exp. Orchestral and Jazz Drummer; young and smart. ALBERTO, 13, Lyme-street, Camden Town, N.W.

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PURSUANT to an Order of the Chancery Division of the High Court of Justice, made in the Matter of the Estate of James William Tate, deceased, and in an action of Taylor v. Meaker (1922 T. No. 1190) the Creditors of James William Tate, late of 65, Gordon-mansions, Francis-street, and 5, Lisle-street, Leicester-square, both in the County of London, Theatrical Producer and Composer, who died on the 5th day of February, 1922, are on or before the 1st day of December, 1922, to send by post prepaid to Mr. Algernon Lionel Collins, of Kennans House, Crown Court, Cheapside, London, E.C.2, a Member of the firm of Wild, Collins and Cresse, of the same place, the Solicitors for the defendant Edgar Jesse Meaker, the Administrator of the deceased, their Christian and surnames, addresses, and descriptions, the full particulars of their claims, a statement of their account, and the nature of the securities (if any) held by them, or in default thereof they will be peremptorily excluded from the benefit of the said order.

Every Creditor holding any security is to produce the same before Mr. Justice Sargant at his Chambers, Room No. 173, Royal Courts of Justice, Strand, London, on the 20th day of December, 1922, at 12 o'clock noon, being the time appointed for adjudicating on the claims.

Dated this 24th day of October, 1922.
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BIRTHS, MARRIAGES, & DEATHS.

BIRTH.

JONES.—To Mr. and Mrs. Hal Jones, on Oct. 13, at 8.30 a.m., a lovely boy. Both mother and son now doing exceedingly well.

IN MEMORIAM.

PACEY.—In beloved and undying memory of our darling little son and brother, Robert Noël (Bobby), who died Oct. 29, 1921, aged 5 years and 10 months.
"One long year has passed and still we miss him,
Some may think the wound is healed.
But they little know the sadness
Deep within our hearts concealed."
—From his loving and still sorrowing mamma and dadda, Tom and Jessie Pacey, and his brothers and sisters.

VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.—Weekly Report: Cost of maintenance of Institution, about £52; number of old artists residing there, 40 (ladies, 10; men, 30); amount of weekly pensions, £45 11s.; number of pensioners, 85; amount of grants, loans, fares, &c., £14 14s.

COUNTY OF LONDON.
LICENSING OF EMPLOYMENT AGENCIES.
THE LONDON COUNTY COUNCIL GIVE NOTICE that the ANNUAL MEETING for the LICENSING of EMPLOYMENT AGENCIES will be held at the COUNTY HALL, WESTMINSTER BRIDGE, S.E.1, on Friday, 1st December, 1922, when the Council will hear any objections to the grant or renewal of licenses.
Objections must be sent to the Clerk of the Council before the meeting.
JAMES BIRD,
Clerk of the London County Council.
The County Hall,
Westminster Bridge, S.E.1,
31st October, 1922.

CLACTON-ON-SEA, ESSEX
ERNEST JOHNSON has been favoured with instructions to SELL BY AUCTION, at the
Royal Hotel, Clacton-on-Sea,
ON MONDAY, OCT. 30, 1922, AT 3.0 P.M.
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AMUSEMENTS IN LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—Messrs. George Grossmith and J. A. E. Malone's company are here with "Sally." Included in the cast are Miss Joyce Barbour, who, in the title-rôle, acts and sings delightfully; Philip Simmons, whose fine vocalism is heard to advantage in the part of Blair Farquar; Hal Gordon (Otis Hooper), Doree Hanbury (Rosalind Rafferty), and Thomas Pauncefort (Constantine), all of whom provoke great laughter. The musical comedy is splendidly staged.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—"The Beggar's Opera" has put in a most successful week, and on Monday night entered upon another six nights and matinée.

PLAYHOUSE.—P., Liverpool Repertory Theatre Company, Ltd.; M. D., Mr. A. S. Pigott; A. M., Miss Carpenter.—The resident company are at present concerning themselves with Martinez Sierra's airy little comedy, "The Romantic Young Lady," which is being received with much favour. The rôle of Rosario is handled by Miss Sibell Archdale in charming manner; Mr. Herbert Lomas plays the Apparition very naturally; Miss Muriel Aked makes her Maria Pepa extremely amusing; Miss Aida Jenoure shows her high gifts as an actress in the character of Doña Barbarita; and Miss Lyel pleases as Irene. "Lonesome Like" is a curtain-raiser, the part of Sam Horricks being capably undertaken by Mr. Herbert Lomas, and that of Sarah Ormerod by Miss Muriel Aked; other helpers being Miss Viola Lyel (Emma Brierly), Mr. James Harcourt, and Mr. Maurice Braddell (clergyman).

EMPIRE.—P., Messrs. Moss' Empires, Ltd.; L. & M., Mr. George Manners.—Heading a strong bill is Talbot O'Farrell who keeps his audience in excellent humour. The Hopkins Family and Welsh Players again delight with their dramatic sketch, "The Poacher"; Penrose and Whitlock, the "Two Old Sports," receive cordial recognition for their song-scena, "Making a Night of It"; the highly talented violin playing of Magini earns general approval; the Four Swifts are capable club juggling comedians; a neat all-round entertainment is given by "We Three"; (Susie Belmore, Vera Vere, and Dorothy Belmore); and Weynen and Co. have a sensational acrobatic act.

OLYMPIA.—P., Moss' Empires, Ltd.; M. & L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—Harry Day's "Crystals" revue is here, pleasing everybody with its delightful melodies, rich comedy, and beautiful stage setting. Heading a good cast is Kitty Colyer, prime favourite in Liverpool, whose acting, singing, and dancing afford every pleasure; while Jimmie Leslie is leader among the mirth provokers. Other helpers are Douglas Byng, Jennie Gregson, Adrian Burgon, Florence Williams, Mehro and Greville, May Marshall, Alfred Terris, Wal King, and the Royal Porth Octette.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—Principal here is Jack Buchanan, who, assisted by Douglas Furber, Frederick Ross, and Phillis Titmuss, gives excerpts from the successful revue, "A to Z." The turn is very much appreciated. The renowned ventriloquist, Arthur Prince, has a neat playlet, "The Love Affair of Yussif Hassan"; the Brothers Permane are remarkable bird mimics; Elsie Glory is a versatile violinist, pianist, vocalist and dancer; Gladys Wright and John Hartley have a good turn with their "Songs Sung Differently"; Tubby Turner and Partner amuse with their burlesque, "The Harp That Once"; and Will Van Allen, comedian, completes the list.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—The Elliot Savonas are pleasing with their talented instrumental performance; Billy and Doris Harley amuse with their "Bits and Pieces"; Jack Warman is a comedian with funny ways; and others who appear include Flo Dixie, male impersonator; Les Mosselas, novelty equilibrists; Maple and May, with good songs and patter; and Vera Hind, a favourite comedienne. Captain De Villiers' airship, controlled by wireless, is a most interesting feature.

AMUSEMENTS IN MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. Chas. W. Chambers.—Lovers of Shakespeare at drama have a feast provided here this week by Mr. Robert Courtneidge, who presents Mr. Henry Baynton and Company in a choice repertoire. This popular young tragic actor has a grip on his theme as well as upon his audience, and his impersonation of Hamlet on Monday evening was a most interesting and impressive performance. Mr. Baynton has excellent support from Miss Rosaline Courtneidge, Mr. Murray Kinnell, and Miss Alice de Grey, while the other members of the company also render valuable service. A strong performance of "Macbeth" on Tuesday was followed by lighter fare in "Twelfth Night" on Wednesday, and the programme for the remainder of the week includes "The Taming of the Shrew," "King Lear," "Othello," and "The Bells" (preceded by "The Comedy of Errors").

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. Norman H. Roscoe.—A personal visit of Mr. Matheson Lang in the play about Spanish bullfighters, "Blood and Sand," is an event here, and a big audience on Monday found itself deeply interested in the picturesque story of love and intrigue, in which Mr. Lang cuts so gallant a figure. Throughout the four acts the interest is tensely maintained, and the honours of the performance as a whole are worthily shared by every member of a well-selected cast.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. Dick Hardwick.—A popular bill here includes Whit Cunliffe, the topical light comedian; the Seven Russian Lilliputians, a clever group of the smallest actors, vocalists, and dancers before the public; O'Gorman Brothers, entertaining comedians and dancers; Harry Claff, in a capital sketch by George Arthurs; Alice Craven, the Lancashire girl with a voice; Pichel and Scale, novelty comedy acrobats; and the Four La Fittes, acrobatic, musical, cycle performers.

ROYAL OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Robert Sharples; M. C., Mr. R. C. Clarke.—Harry Korris has a bright show here in "Don't Worry," which provides five scenes that certainly support the advice implied in the title. Harry Korris himself as Bunny is a host in himself, and he has capital support from Connie Emerson, Lily Austin, Jack Bennetts, Billy Devene, Harry Vardon, Bert Barton, and the Jasmona Girls.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; A. M., Mr. Hodgkinson; Mus. D., Mr. W. Hague.—"Sunshine and Laughter," a novel musical extravaganza, presented in fine style by Jack Waller, is a big attraction here. A strong cast includes Wylie Watson, Gloria D'Arcy and Billy Rego, supported by Robert Hine, Marguerite Ron ald, Ada Smart, Marion Armitage, Charles Rodney, Bowman Williams, the celebrated Welsh Singers, and the Alhambra Dancers. A fine show, full of good comedy, and effective scenery.

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"I have seen a number of jugglers during the past year or two. Two of them were distinctly clever. But Felovis—whom I have never seen before—has them in leading strings . . ."—*Evening News*, Nottingham.

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"Felovis is a host in himself . . ."—*Telegraph*, Blackburn.

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TO ARTISTS

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THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

ABE FLETCHER.

Abe Fletcher, the musical director of the New Picture House, Edinburgh, is a native of Bradford, and inherits his love of music from his father. At the age of ten he was fortunate in being placed under the guidance of a violinist who played in the

Photo, Langfier, Ltd., Edinburgh.

local Theatre Royal, and his progress was rapid—so much so that, at the age of thirteen, he passed the Associates examination of the College of Violinists. This success led to him being in great demand as a solo violinist at local concerts, and his father then decided to let him have the best possible tuition.

Mr. John Dunn, at that time considered one of England's greatest violinists, became his tutor, and for some years his life was devoted to continual practice on the violin. He very soon was rewarded for all his efforts by securing a professional engagement when only seventeen with the Harrogate Municipal Orchestra. He remained with this orchestra for three years, when he transferred his activities to Blackpool, where he stayed four years, playing at the Winter Gardens under Sir Landon Ronald, and at the Tower and on the North Pier.

In 1907 Mr. Fletcher became a member of the celebrated "Scottish" orchestra, and had the pleasure of playing under the conductorship of Sir Frederick Cowan and Mr. Emil Mlynarski for ten consecutive seasons, when the concerts were suspended owing to the war. During his long association with this orchestra he played under practically every European conductor of note, including Richter, Weingartner, and Steinbach.

In 1910 he went back to Harrogate, playing in the orchestra and giving occasional solos for six seasons.

One of the most pleasant periods of his life was spent with the ill-fated Denhof Opera Company, who produced Wagner's "Ring" and "Strauss's "Electra" for the first time in English. He was also associated for some time with the Carl Rosa Opera Company.

In 1917 he was approached by the Provincial Cinematograph Theatres, Ltd., to become a member of their staff. Seeing the possibilities in pictures under this, the premier British company, Mr. Fletcher was very glad to accept their offer. After being rapidly transferred to the company's theatres in Belfast, Leicester, Glasgow, and Aberdeen, Abe Fletcher in October, 1918, was appointed conductor at the New Picture House, Edinburgh, one of the supercinemas of the circuit.

FESTIVAL OF BRITISH MUSIC.

At the Shirehampton Musical Festival, from to-day to the 28th inst. inclusive, Mr. Clive Carey, who recently returned from a holiday on the Riviera with Mons. Jean de Reszke, is singing in several interesting British musical productions, consisting mainly of the works of P. Napier Miles. These include a one-act opera, "Markheim," which received the Carnegie Award in 1921; a choral ballet, "Music Comes," and scenes from the opera "Queen Rosamond."

Mr. Clive Carey will shortly be producing and singing in the Mozart Festival at the Old Vic. in the Waterloo-road.

"THE JOLLY OPTIMISTS."

Messrs. Briggs, Ellis and Co. beg to announce to those interested that, owing to the similarity of title to that of other companies, they have decided to discontinue the use of the name of "The Jolly Optimists." The company will now be known as "The Rebels of Melodyland," and will include Ernie Preston, the well-known comedian; Wally Dewar, "the original messenger boy at the piano"; Alberta Flahey, L.R.A.M., violiniste; Alexander Webster, A.R.A.M., tenor; Sadie Vox, the dainty twelve-year-old prize winner and versatile artist; Ethel Beech, comedienne; Nan Challons, singing soubrette and specialty dancer; and Jack Leslie, light comedian.

CRYSTAL PALACE.

There can be no doubting the enterprise in the musical directorate at Sydenham, when the programme for Wednesday, the 25th inst., of the Crystal Palace Choral and Orchestral Society, is considered, and the Wagnerian items, including selections from "Parsifal," with its wonderfully atmospheric orchestral effects, including the Prelude, Transformation Scene, and Grail Scene, are to be essayed. The famous Spinning and Sailors' Chorus, from "the Flying Dutchman," and big arias are also included, as well as Tannhäuser selections. Miss Ida Cooper and Mr. Norman Williams are the soloists, and Mr. Walter W. Hedgcock wields the baton.

CZECHOSLOVAK MUSIC.

In her lecture—the first of two—at Wigmore Hall, on Friday afternoon, on Czechoslovak Music, Mrs. Rosa Newmarch dealt with the founders of the modern national school. Mrs. Newmarch reminded her audience that some excerpts from Novák's cantatas, "Lady Godiva," and "The Spectre's Bride," are to be given during the forthcoming season of symphony concerts at Queen's Hall.

Some of Suk's pianoforte pieces, chosen as illustrations, were played by Miss Fanny Davies, and Mlle. Tonci Urbankova, a soprano with a rich voice of dramatic quality, sang a number of songs.

CONCERTS OF THE WEEK.

"THE PROMS."

Despite political excitement and counter-attractions, the last week of the Proms. proves that there is an immense following of devotees who consider music to be the thing, and Sir Henry Wood, together with the new Queen's Hall Orchestra, has certainly given liberal fare during the past season.

Crowded houses have been the order of the farewell nights, and the popular artists have one and all upheld the tradition of Mr. Robert Newman's long experience as manager.

Miss Ethel Scarborough, on Thursday, was responsible for something of a novelty by conducting her orchestral fantasy, entitled "Promise," the theme of which is inspired by "Every promise of the soul has innumerable fulfilments," so well known to lovers of Emerson. If not an individual work, Miss Scarborough can be congratulated on a mastery of equipment and considerable power with the baton. Further, her work is of such promise as to warrant the expectation of maturing with further experience.

Rarely has a finer orchestra been heard than Sir Henry Wood's hard worked body of players, and a special tribute is due to the fine leadership of Mr. Woodhouse.

ÆOLIAN HALL.

Miss Doreen Kendall is quite a pleasant singer, and, obviously, so sincere in her art that it seems a pity she has not just got over the border line. At present, her singing fails to carry that conviction and absolute inspiration Mr. John Coates conveyed in his widely experienced manner. Perhaps no better compliment can be paid to Mr. Coates than to state that he is "the tenor, Plunket Greene," so intellectual is his interpretation and great his charm of personality. Her associate at the piano, Miss Jenny Hyman, is one of the very few ladies who succeed in the great art of accompaniment.

A VIOLIN RECITAL.

Miss Rhoda Backhouse long ago established her reputation as a very accomplished violinist with a beautiful tone and a flawless technique. Her playing at her recital in the Wigmore Hall on Wednesday proved that she continues to mount from strength to strength. Her programme did not appeal on the score of novelty, but even long-familiar music renews its pleasure-giving powers on occasion. The performance of Beethoven's Sonata in G (Op. 96) testified to the breadth and maturity of the violinist's style. With Mr. Harold Craxton in the pianoforte part, the interpretation was both intellectually and emotionally satisfying.

STUDIO CLUB CONCERT.

An outstanding feature of the concert arranged by Mr. Sydney Burnstead at the Studio Club last Thursday was the well-deserved success achieved by two solo instrumentalists. One of these was Miss Irene Kemp, a brilliant pianiste, hailing from the Antipodes, whose rendering of Chopin's Scherzo in B-flat minor created a vivid impression, and the other was Miss Gladys Chester, a violiniste, whose excellent technique found plenty of scope in the Præludium and Allegro Pugnani Kreisler.

MR. ROLAND HAYES' RECITAL.

Mr. Roland Hayes, the African tenor, has a public; and whether or no he promises any of the "spirituals" in which he made his name people crowd to hear him. It was natural enough that a singer of such high accomplishment should refuse to be associated only, or mainly, with one kind of music, and Mr. Hayes' recent work has established his claim to be recognised as a singer of wide culture and sympathies.

Mr. Joseph Salmon (of Paris) was helpful, if occasionally over-energetic, at the piano. Mr. Roger Quilter came to accompany his own songs.

WIGMORE HALL.

The collaboration of Mr. Gretchaninoff and Miss Tatiana Makushina, in a programme of the former's songs, is one of those features not to be missed, for the one is a great composer—indeed, a most gifted musician—and the latter an altogether exceptionally capable vocalist of soprano quality. Both artists are worthy of noting in their respective branches of the art they serve.

STEINWAY HALL.

The Steinway Hall comfortably filled proved not much of a test for the big powers of Miss Gladys Cast, who did credit to the teaching of Mr. John A. Stelling, last Thursday. Her voice and presence, apart from a wide sense of interpretation, find equally happy mediums be the selection by Shakespeare, Thackeray, or, one can well imagine, Kipling. Miss Cast may well go far as a dramatic reciter. Mr. Alfred Kent, a baritone who, assisted by Mr. Brock Johnson at the piano, chose "Lend Me Your Aid" (Gounod), and Allitson's effective song "The Lute Player." A very pleasant evening's enjoyment, well worth repeating, resulted, creditable to all concerned. It will be a pleasure to hear Miss Cast again, under bigger circumstances.

CONCERT PARTIES ON TOUR.

A LA MODE.—Oct. 23, Palace, Stamford.
ARABIA.—Oct. 23, Playhouse, Dorking.
ARCADIANS.—Oct. 23, Arcadia, Doncaster.
AUTO-SUJJESTORS.—Oct. 23, Rushden (3), Wellingborough (3); 30, Hip., Nuneaton.
BOGEY.—Oct. 23, D.P., Eastbourne.
BOX OF VESTAS.—Oct. 30, Rusholme.
CHARADE.—Oct. 23, Pier, Eastbourne.
COMEDY.—Oct. 23, Queen's Hall, Berwick.
CRACKERJACKS.—Oct. 23, Clarence Pier, Southsea.
EAST AND WEST.—Oct. 23, Mem. Hall, Newmarket.
ECSTACY.—Oct. 23, Pic. House, Leiston.
EPICS.—Oct. 23, Pal., Borough Green.
FARCE.—Oct. 23, Clarence Pier, Southsea.
GIPSIES.—Oct. 23, Vaudeville Pavilion, Frome.
KISMETS.—Oct. 23, Casino, Swanage.
LEADSWINGERS.—Oct. 30, Albert Hall, Stafford.
LIVE WIRES.—Oct. 23, Pal., Hitchin; 30, Grand, Abingdon.
MERRIONS, THE.—Oct. 23, Harrogate; 30, Newcastle.
MEXICANS.—Oct. 23, Rothwell Hall, Gosforth.
MINSTRELS OF 1922.—Oct. 23, Hippo., Southend.
MOUNTEBANKS, THE.—Oct. 23, Hippo., Ashford.
NAP.—Oct. 23, Victoria Hall, Nottingham; 30, Bingley.
NOVELTY.—Oct. 23, Pav., Redhill.
ODDS AND ENDS.—Oct. 23, Picture House, Cirencester.
ORANGE CLUB.—Oct. 23, Pal., Warminster (3), Pal., Dorchester (3).
PEACHES.—Oct. 23, New, Tonbridge; 30, Hippo., Ashford.
PRO RATAS.—Oct. 23, Pal., Pembroke Dock.
QUIXOTES.—Oct. 23, Cinema, Minehead.
ROGUES.—Oct. 23, Chester; 30, Chelsea.
ROYAL ARCADIANS.—Oct. 23, Arcadia Doncaster; 30, Arcadia, Doncaster.
ROYAL VAUDEVILLIANS.—Oct. 23, Pal., Edenbridge.
SEVEN NOBODIES.—Oct. 23, Rusholme Pav., Manchester.
SNATCHES.—Oct. 23, Public Hall, Slough; 30, New Emp., Maidstone.
SOCIETY SIX.—Oct. 30, New, Tonbridge.
SUMMITS.—Oct. 23, Albert Hall, Stafford.
SUPERBS, THE.—Oct. 23, Th., Barton-on-Humber.
TONE.—Oct. 23, Jesmond Pav., Newcastle.
UNIQUES.—Oct. 16, Pal., Stamford.
VARIETY.—Oct. 23, Barton; 30, Wrexham.
WYLIE-TATE PIERROTS.—Oct. 23, T.R., Dublin; 30, Hippo., Belfast.

The "Revelry" Concert Party, from the Sun Pavilion, Kingston, will give, on Saturday evening next, an entertainment at the Parochial Hall, Grand Drive, Raynes Park, in aid of St. Saviour's Poor Fund.

A new violin sonata by B. J. Dale will be produced by Rowsby Woof and York Bowen at the Wigmore Hall on Friday, and will be repeated on Monday, Nov. 6, by Rowsby Woof and Denise Lassimonne. Both concerts are in the evening, at 8.15.

A MUSICAL CAUSERIE.

BY

HUBERT BATH.

I was glad to read of the success at the Proms the other night of my friend and erstwhile fellow-student, Arnold Bax, with his "Symphonic Variations" for pianoforte and orchestra. I am glad to see that he has elected to put his latest inspiration into this particular form, e.g., the "Variation" form. It is a long time since we have had a first-class composition in this particular form; it is one in which I was always peculiarly interested. It is one of the most fascinating to a composer. To be able to get a simple tune and, as I once heard it rather crudely put, "muck about with it," is exciting to one's ingenuity and a real brain-refresher. All the modern operatic composers have, unconsciously, used this form in their works. Wagner, with his leit-motifs, twisted and turned them to suit the psychological circumstances and the varying moods of his characters. Apart from Elgar's "Enigma" Variations for orchestra, which I consider the finest example ever written, the next best is Richard Strauss's "Till Eulenspiegel" tone-poem. Another ingenious example is a tone-poem by Rimsky-korsakov on an Oriental subject. He had to portray a gorgeously caparisoned Eastern dancing girl, who in the course of the dance gradually disrobed until at the finish of the dance she is, well—as she ought to be. Rimsky-korsakov used the "Variation" form backwards for his musical portrayal. Instead of starting with his theme and gradually developing it, he commenced the other way round. A gorgeous, luscious opening, and as he proceeded he actually undresses his theme, taking all the musical elaborations and trimmings away, until at the end nothing is left but the bare tune. Obvious but ingenious. Tschaikowsky, too, was a past-master at this particular form of writing.

* * *

I wonder how many people realise what a wonderfully free show can be enjoyed by taking a short tour of theatre-land for an hour before the doors open. On my way to perform my duties the other evening, I encountered in succession performing to pit and gallery queues—a sword-swallower, a tumbler, a man in chains releasing himself, four singers at different points, all with good voices and singing either operatic arias or ballads, a coloured gentleman reciting Shakespeare, a gentleman evolving wonderful designs from torn paper, three urchins doing the "spoon-tattoo" to a barrel-organ, two more doing it without a barrel-organ (with the inevitable "Look out, Bill, 'ere's a copper coming!"), a lady singing Braga's "Serenata," and accompanying herself on the violin, and, of course, the inevitable banjo minstrels. Truly ours is a wonderful city!

* * *

I see that my friend Sir Landon Ronald had the unique experience last Saturday of conducting a score which was, or had been, somewhat unfamiliar to him, e.g., Mendelssohn's "Elijah." It is a pity that some of our best conductors are not more frequently put on to conduct some of these musical war-horses; it would result in the works being re-imbued with fresh life and modern ideas, and would make them more attractive to those of us who have come to think of them in certain traditional terms, and to whom they have become stale, artificial, and soulless. Imagine what a performance Toscanini would give of "The Messiah," or Albert Coates of "The Rose Maiden"!

* * *

Apropos of Albert Sammons' fine performance of the Elgar Violin Concerto the other night it is interesting to note that the violin he performed on was practically a new one by Alfred Vincent, of Chiswick. I heard one of his violins some little time ago, and was particularly struck by the beautiful tone at the time, and was agreeably surprised to hear that it was by an English maker. It is more than gratifying to know that not only have we at least one great English violinist, but that, apparently, an English Stradivarius is in the offing. Mr. Vincent must keep his secret well as to whether it is in the wood or the varnish, or, is it, probably some other attribute? In any case—Good luck to him!

SONGS AND SINGERS.

Francis and Day.

At the Liverpool Empire, Talbot O'Farrell, whose prowess as a picker-out of "winners" in the song line is proverbial, is including in his all Francis and Day repertory, Clifford Grey and Melville Gideon's "If Winter Comes (Springtime Will Soon Be Here)," the possibilities of which struck him shortly after his arrival in England from his recent tour. He is likewise featuring a delightful new ballad, entitled "Little Town in the Ould County Down."

Re-orchestrated by the masterly hand of D. Peccarini, the new and re-engraved band parts of "If Winter Comes (Springtime Will Soon Be Here)" have of late been the subject of many congratulatory letters from pleased chefs d'orchestre, who state that the composition is a ball-room rage, and one for which repetition is ever demanded.

At the Devonport Hippodrome Mary Hicks has been highly successful in her presentation of the song, entitled "That's As Far As He Got."

"Dapper Dan" had a capable exponent at the London, Shoreditch, last week, in the person of Jobey Gordon.

The Dainty Danes' repertory has just been enriched by the addition of the song, entitled "You've Got Your Mammy With You All the While."

At the Brighton Hippodrome Geo. H. Elliott is scoring heavily with "Mississippi Honeymoon," which is from the pen of John P. Long. The same writer's "You Never Grow Too Old for Mammy's Kisses," proved successful last week in the hands of Little Vera Kitchen at the South London Palace, the success being continued at Stockport this week.

Herbert Lee is now including "Stumbling" among his admired vocal contributions at all engagements.

At Woolwich Marjory Fulton is singing "If Winter Comes" with best results.

St Giles Publishing Co.

Ernie Mayne, who is appearing at Brighton Hippodrome this week, has a very up-to-the-moment comedy song in "Wireless on the Brain," by John P. Parrington and Howard Flynn, which is a big success. This number is being made free for pantomime, and a special "dame" version has been written, so that it suits all types of comedians. The band parts are in the press.

Doris Hunter, the dainty comedienne and mimic, is making a special feature of "Ducky," by Hunt and Daniel, which she sings whilst accompanying herself on the banjolele. This fox-trot song already enjoys great popularity in the States.

Fred Curran is making a hit at the Belfast Hippodrome, this week, with his comedy chorus song, "Come On, Steve," by Herbert Rule and Fred Holt, which is an ideal number for principal boy or light comedian in pantomime. A special racing scene can be made of this number, a suggestion for which is supplied to pantomime producers by the publishers.

Globe Music Co

Panto will soon be with us once more, and artists are now arranging their repertoires. The Globe Music Co., though recently new, have some really excellent songs. The great wireless ballad, "I'm Listening In, Dear," will be featured by many principal boys this year. "Palm-tree Isle," with its lilting refrain, is sure to be encored again and again; and a sweet little number is "Golden Curls," for fairy queens or principal girls.

Peter Bernard.

Bud Richie, at the Aquarium, Great Yarmouth, is including "Was Friday a Woman or a Man?" in his repertoire. The Two D'Nevilles write that they are "doing great" with "Was Friday a Woman or a Man" and "All the Ugly Women Say Hello to Me."

Heather and Dick Courtney, who are this week at the Tivoli, New Brighton, are scoring nightly with "Mississippi Dream," "Blessings," and "Georgia Moon." George Bolton is featuring "Derby Day" with much success, and Billy Benson, of Le Roy and Benson, says he feels confident of a hit with Peter Bernard publications.

A very successful concert was given by the Cosmopolitan Orchestra last Sunday evening at the Kennington Theatre. Conductor and solo saxophone, Prof. A. Vaurzances. The vocalist was Miss Lilian Edes, who made her début in public.

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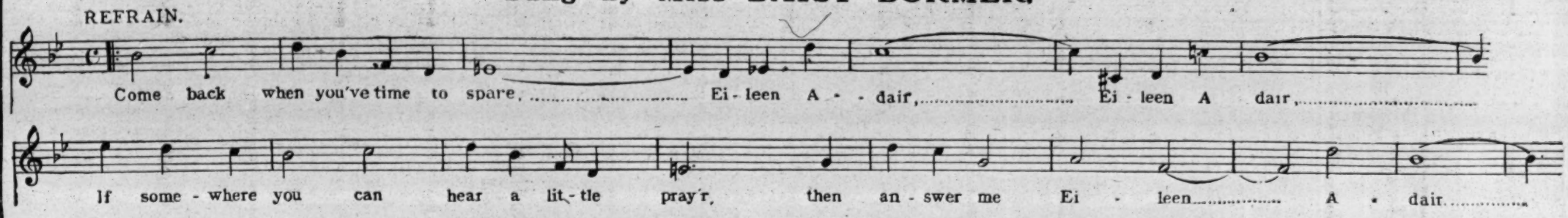
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AMUSEMENTS IN BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth.—The visit for the second time to Birmingham of "The Lady of the Rose" is welcome on account of the appearance of Mr. Harry Welchman in his original part of Col. Belovar. It is a George Edwardes' production, and therefore attractively staged. Mr. Welchman plays the part with a strong dramatic feeling and plenty of grip, while Miss Edith Cecil's performance as the young Countess was marked by a true appreciation of the finer points, and was a sincere study. Mr. Fred Russell made an amusing comedy Baron, and Mr. Vyvian Pedlar was the introspective Count who made himself unhappy. The silhouette cutter of Mr. John Hagan was a clever portrayal, Miss Connie Walter was a smart Sophie Lavalle, and Miss Wynne Bronte an adequate Rosina.

ALEXANDRA.—P. and L., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane.—The "Sunbeams" revue, a W. S. Lyon production, follows the melodramatic engagement of last week, and a bright and merry show is led by Mr. Fred Wolgast, who brings off many a long laugh. He is supported by a number of artists who display individual merit, including Messrs. Tonie Ford, Murray Mills, and Arthur Carvey, the Misses Neta Jarche, Dolly Linden, Elsie Scott, and May Barry. Also deserving mention are Messrs. Stewart Castle, and Jim Pitman, together with Hampson and de Haye.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding. — The new musical comedy revue, "Stop Your Nonsense," is presented by Mr. John D. Robertson, and has a capable cast, seeing that McGregor and Hood are among the comedians, with Mr. Vernon Drake. Miss Elsie Maynard, and Mr. Bob Cromwell as co-principals. They revel in the fun-making, and some quite acceptable vocal numbers are given. The Misses Maud Devere and Julia Noel, and Mr. Victor Rollins give substantial help.

GRAND.—P., Moss' Empires, Ltd.; M. D., Mr. F. A. Jollis; A. M., Mr. Marsland Green; Mus. D., Mr. Gilbert Smith.—Will Evans, recently at the Empire, introduces his latest farces, and demonstrates what a downright good comedian he is. Those who saw his "Fireworks" wanted nothing more laughable. That old favourite, Coram, with his inseparable companion, Jerry, has several fresh items in his always entertaining repertoire. Dolzo maintains interest as a mechanical mystery. Ike and Will Scott are a merry duo; Fulvio does some clever balancing; Olga Morselli plays herself into favour; and Loch and Lomond furnish agreeable comedy of the Scotch type.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Batchelor; Mus. D., Mr. J. Clegg.—Herbert Clifton heads the bill and displays his wonderful voice; he is evidently still a popular favourite as a front-rank impersonator of the other sex. Daisy Wood gives several catchy songs in her particularly gay and pointed manner, and Johnson Clark makes great fun with the assistance of his ventriloquial Hodge. Pierce and Roslyn indulge in some high-speed melody. Tom D. Newell affords interest by his comedy dame assumptions and burlesque dancing. Stan Kavanagh, the Australian juggling humorist, proves thoroughly entertaining, and Murfayne, the xylophonist, completes the programme.

AMUSEMENTS IN DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The successful farcical comedy, "Ambrose Applejohn's Adventure," plays to capacity at each performance here this week. The principals include Mr. Beresford Lovatt and Miss Shirley Huxley, supported by an all-round excellent cast.

THEATRE ROYAL HIPPODROME. — M., Mr. J. H. Hamilton; Mus. D., Mr. W. Gregory.—The attraction here is supplied by Messrs. Wylie and Tate's Super Pierrot's company of entertainers, the troupe including such well-known artists as Messrs. Dick Tubb, John Harcourt, Leslie Hinton, Willie Russell, Misses Elsie Prince, Beryl Beresford, and Barker and Wynne.

EMPIRE THEATRE.—M., Mr. A. Armstrong; Mus. D., Mr. W. J. Mitchell.—Topping an excellent variety bill here we have Will Bland and his Magical Maids, a mystical act of genuine novelty. Supporting items include Jack Smiles, popular comedian; Ixaka and Partner, Japanese performers; the Two Vernons, in a "Footlight Interlude"; Clifton and Daisy, one-wheeled wonders; Gerald Reid, baritone; and John Gaffney, Irish dancer, completes.

QUEEN'S THEATRE.—M., Mr. J. L. O'Sullivan; Mus. D., Mr. S. Leveaton.—The domestic drama, "The Stepmother," draws big houses here this week, an all-round excellent company of Dublin artists meeting with much success.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—"The Grasshopper," a play founded on the German of Count Keyserling, proves a big success here this week.

TIVOLI THEATRE. — M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—Heading the bill here are the Deguchi Troupe of Japanese entertainers. In addition Gordon Findley, "careless, happy, and homeless" comedian; Dorothy Ford, comedienne; Walter Lawson, comedian; Cosgrove and Burns, comedians; Worth Mosford, baritone; and Roche and Cole, variety entertainers, complete.

AMUSEMENTS IN LEEDS.

GRAND.—P., Theatre and Opera House Co. (Leeds), Ltd.; M. D., Mr. John Hart; R. M., Mr. Wynn Miller; Mus. D., Mr. R. W. Watts.—Lionel Bute presents for the first time here "The Sign On the Door," a thrilling play, which created quite an impression on Monday evening. The principal characters are ably sustained by Margaret Swallow (Ann Hunniwell, afterwards Mrs. Lafe Regan), Dennis J. Hogan (Regan), D. A. Clarke-Smith (Frank Devereaux), George Marriott (Ferguson), Dolly Stevens (Helen Regan), and Beckett Bould as District Attorney.

ROYAL.—M. D., Mr. Francis Laidler; R. M., Mr. Wm. Bayfield; Mus. D., Mr. Thos. Coomer.—A strong and novel attraction is provided here by Arthur Gibbons and Martin Henry's Company in Grand Guignol plays. The following five plays are being presented nightly: "The Medium," "What Did Her Husband Say?" "The Kill," "E. & O.E.," and "Private Room No. 6." An excellent cast includes: Misses Billie Joyce, Molly Veness, Constance Sledwyn, Alf Kennedy, John Harlow, Farmer Skein, and George Percy.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. Sam Ambler.—The high standard of the Wylie-Tate entertainments is fully maintained in the production of "The Virgin Queen" here this week. That popular comedian George Graves as the millionaire, Geo. Gridd, O.B.E., is most amusing, and the following artists ably assist in an excellent show: Maidie Hope, Dorothy Viggers, Flora Courtenay, Billie Holland, Alfie Keen, Eric Stanley, and Chas. Stone.

HIPPODROME. — P., The Variety Theatres Controlling Co.; R. M., Mr. Bertram J. Brown; Mus. D., Mr. Frank Bradsell.—A. D. McFarlane presents "Blue Birds," a pleasing revue, in 14 scenes. The production is well dressed, and the scenic effects very good. Excellent fun is sustained throughout. Miss Ida Crispi and Uty Rowlands gets in some good comedy, and are ably supported by Jack Wakefield, Chas. Fielo, Harry Hanson, and Bessie Wood.

QUEEN'S.—M. D., Mr. Gilbert Payne; R. M., Mr. G. W. Ridley; Mus. D., Mr. R. J. Gibb-Seymour.—Mrs. Liston and Frank Kimberley's Company provide the attraction here with the musical comedy-drama, "Tatters."

VARIETIES.—M. D., Mr. R. Woodthorpe Stead; R. M., Mr. Sam Jones; Mus. D., Mr. Herbert Holgate.—An excellent variety bill includes: Bert Groves, W. B. Raby, The Carrylls, Taiko, Lowell Trio, Rene Dell, and Anderson and Robinson.

AMUSEMENTS IN LEICESTER.

ROYAL OPERA HOUSE.—S. O., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington. — Miss Phyllis Neilson-Terry in "The Wheel," is being splendidly received here. The part of Ruth Dangan is exceedingly well played by Miss Neilson-Terry, and has good support from a specially-selected company.

THEATRE ROYAL.—S. L. and M., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. John H. Vann.—The E. Hill-Mitchelson's Repertory Company still continue their popularity at this theatre, and as this week's attraction, "One Life—One Love," is well staged and presented by a strong company of principals, which includes Miss Violet Carlyle (Elsie Dale), Miss Sadie Speight, Miss Amy Gibson, Mr. Stanley W. Healey (Dick Medway), Bertram Oates, A. Wilson Wynne, George Walkley, and Fred Godfrey. Miss Monica Holmes and Ted Mooney play the comedy parts in a praiseworthy manner.

PALACE THEATRE, LTD.—C. and M. D., Sir Oswald Stell; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—Jack Waller's excellent revue is being staged here, entitled "Pins and Needles." Amongst the comedy business Jack Lane is "tip-top," and Miss Cecilia Gold as the leading lady renders some delightful musical items. Others in the show that do well are Betty Aubrey, Phyllis Heryet, Jessie Preston, Horace Kenney, George Manton, Leslie Hatton, etc. There is a splendid chorus, and the revue is well put on, and giving much satisfaction. Pathé's Gazette of topical views is shown on the screen.

PAVILION.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—Arthur G. Hart's production, "Chiffon, Dear," is the title of a sparkling musical comedy, which is well staged and splendidly presented at this home of revue. The cast includes that popular comedian, Bob Selvidge, Miss Masie Lynne (a pleasing Soubrette), Sid Munro, Reggie Dingle, Bernard Gordon, Bobbie Thane, and the Chiffon Girls, who all work hard, and take the various parts in capital style.

The first episode of a new serial, "The Yellow Arm," is well screened on the bioscope.

AMUSEMENTS IN NOTTINGHAM.

THEATRE ROYAL.—P., Robert Arthur Theatres, Ltd.; M. D., Mr. F. W. Wyndham; R. M., Mr. J. H. Ferguson; Mus. D., Mr. John Armstrong.—A return visit of "The Gipsy Princess" brought a good audience on Monday to enjoy its bright and attractive numbers. Miss Evelyn Drewe makes a charming exponent of Sylvia, singing and acting with excellent ability and taste. Prince Ronald has a capable and energetic interpreter in Mr. James Davis; and Niblo is well to the fore as exploited by Mr. Dudley Bishop. The humorous element gains by the mirth-provoking efforts of Mr. R. Barrett-Lennard as Lord Boniface, and he is capitally supported by Mr. Harry Cole (Count Pero) and Mr. Harry Edwards (Mero), while valuable help is rendered by Miss Trissie Shurley, Miss Claudia Guillot, Miss Kitty O'Brien, and Mr. Arthur Pitt.

REPERTORY THEATRE.—L., Mrs. Edward Compton; M., Misses Viola and Ellen Compton; D., Mr. W. G. Gay; R. M., Mr. Leonard Wright; Mus. D., Mr. H. Harrington.—"Bloggs," a new play by Mr. Harry G. Wall, is being produced here this week by the repertory company.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Arthur H. Williams; Mus. D., Mr. Charles Wyndham.—The delightful musical items of Dorothy Ward aroused a most enthusiastic greeting from her audience on Monday. Shaun Glenville's quaint drollery set the merriment in full swing, gaining him a full meed of appreciative applause. The rich quality of Joseph Cheetham's voice was apparent in several songs, given with rare finish and artistic effect. Another delightful turn was presented by Haydn Wood, an expert violinist, and Dorothy Court, a charming singer of charming songs. Mooney and Holbein furnish some excellent fun; while the Billy Vardell Trio and Harry Fisher add to the evening's pleasure.

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. F. Dudman Bromwich; Mus. D., Mr. Horace Watson.—A strong presentation is given of the play "Bull-Dog Drummond" by the company of Lionel Bute. An interesting and vigorous portrayal of Drummond is given by Mr. Reginald Nugent. Miss Dorothy Batley makes an intelligent and earnest Phyllis Barton, and Miss Edith Pearson well suggests the subtlety of Irma Peterson. The villainy of Carl Peterson is ably expressed by Mr. E. Rayson-Cousens, and the machinations of Dr. Lakington as depicted by Mr. Bellenden Powell excite the keenest repugnance.

AMUSEMENTS IN SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont; Asst. M., Mr. T. C. Hickson.—The new musical farce, "Whirled Into Happiness, presented by the George Edwardes company, is the attraction here. The principal parts are undertaken by Miss Margaret Campbell, who gives a charming rendering of the part of Florence; Miss Madge White, vivacious and winsome as Delphine De La Vallere; Mr. George Hestor, who revels in the part of Albert Horridge; Mr. Joe Nightingale, full of drollery as Matthew Platt; and Mr. Pope Stamper, excellent as Horace Wiggs, well supported by Miss Nellie Cozens (Mrs. Horridge); Miss Muriel Collier (the Duchess), Mr. Jack Gordon (Marquis), and Mr. Noel Colne (Duke of Dulchester).

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahony.—The hilarious farce, "A Week-End," is presented by Mr. W. W. Ellis's capable company, which includes Mlle. Josephine Richards, Isabel Carma, Dorothy Elsie, Marjorie Cecil, Jean Stanley, Arnold Reynor, Bardy Russell, Hubert Connorton, and J. Gow.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Asst. M., Mr. A. E. Story; Mus. D., Mr. B. A. Hannah.—A big attraction here is the production of the Wylie-Tate super-revue, "The Peep Show." The strong cast includes Miss Mona Vivian and Mr. Mark Lupino, as the chief fun-makers, supported by Jean Allistone, Violet Doreen, Reginald Sharland, Albert Darnley, the Eight Kandy Kids, and a smart chorus. A special feature is M. Samoiloff's novel "spectrum analysis," staged in the vocal magical ballet, "The Valley of Echoes," a wonderful production.

YPRES LEAGUE FLAG DAY. **"A CORNER IN FLANDERS."** **Waltz Song.**

To be Sold on Ypres Flag Day, October 31st, and played at the Ypres Ball, Albert Hall, November 30th.

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FROCKS AND FRILLS.

Complexions—and the New Craze — Four Trains at a Time — The Black Velvet Wrap —and Velvet Weddings Too!—The Sleeve of the Moment.

Curious things—human affections! Do you remember the Bab Ballad about "Gentle Alice Brown" and how she nearly fell in love with a respectable man—only her father enticed him home and her mother dissected him.

"I've studied human nature and I know a thing or two:
Though a woman may fondly love a living gent as many do—
A feeling of disgust upon her senses there will fall
When she looks upon his body chopped particularly small."

And the same sort of disgust is apt to fall upon a man when he looks upon the woman he loves and sees that her pretty nose is red—which is why, when the wind is in the east—and it was on Sunday, you'll remember!—you need to take particular care of your complexion. The prettiest hat won't disguise that red where it shouldn't be, so it's good news to hear that in Paris the veil is again to the fore and the yashmak kind is most popular. This hides the nose but reveals the eyes, you'll remember!

As for complexions, thank goodness you need not study ways and means—the beauty specialists of the day, such as Mrs. Pomeroy, do it for you.

Rest.

I believe, though, that half of us stroll into the beauty shop because it's so restful to sink into a comfy chair and feel for half an hour as if you can let go—and that you'll be rewarded by emerging beautified.

The restful feeling can be got at home, as well, if you fall for the newest craze—violet rays. The other day I went to see a well-known authoress—Miss Winifred Graham. I was feeling tired and depressed, so she put me in an armchair, placed in my hand a curiously long-handled glass bulb, put a plug in the wall and invited me to pass the bulb over my forehead as it glowed with a fascinating mauve light. In a short time sparks came out of my fingers in the half-dark room, and in ten minutes I felt as if I'd had a pick-me-up. No wonder it's going to be a favourite twilight pastime—the home violet ray treatment!

Lucille and the Theatres.

The disappearance of Lady Duff Gordon from the business of Lucille doesn't seem to be making any difference to them, and this week they've dressed the new play at the Apollo. They have made Mary Glynne look perfectly sweet in a simple old-rose-coloured cloth frock fastened down the back—what did I tell you about pink and the pretty woman?—and with a cloak to match. She wears with it a brown velvet hat. You can note this—as brown and rose-pink was a favourite combination twenty years ago so it is due again. Miss Courtney has also a cloak and frock to match—and a hat too!

Four Trains.

Of course I like the Hon. Mrs. John Fortescue's picture frocks immensely, and I am sure that New York will too—she went off there on Saturday with fifty models to show at two dress parades at the Grand Plaza, at which pretty debutantes are to be her models—but I do think that four trains to one frock are excessive. I don't suppose she will expect the mere ordinary woman to wear them, but she was in ecstasies about the Ziegfeld star Dolores when I saw her because "I gave her four trains on one frock and she never got tangled up in them once!" she said. Dolores descended on her from Paris recently and wanted a whole outfit in twenty-eight hours. How many do you suppose were spent in fitting? Eight of them—for "Cintra" did it—hats, cloaks, and a specially made Directoire sunshade and stick to match. Mrs. Fortescue says Dolores is the loveliest thing she has ever looked upon!

Daring.

They seem to have done some daring things, though. Dolores has yellow hair, and one of the outfits was a daffodil yellow georgette draped with a scarfe cloak of Spanish silk lace the same shade and a georgette hat with a veil of the same lace. The sunshade was of the lace too—with an amber handle! Another frock was black velvet with a huge side train and a waistcoat of white satin—think of the days when a waistcoat meant a tailor-made! Now they are everywhere!

Theatre Wraps.

If you want to be noticed at the theatre when you are taking a 'bus-man's holiday you must get one of the newest wraps. These are of black velvet with wide sleeves striped with ermine and a huge Medici collar of velvet trimmed with the same fur. Effective this—but the joys of the cosy white fur wrap must still allure many of us. I envied the Countess of Cork one she was wearing the other evening over a net frock threaded with crystal beads.

Wedding Gowns.

Velvet again for the bride this winter—and small wonder, since you can be warm in it and give your bridesmaids muffs and fur-edged bootees, which is one of the newest notions for the retinue! Baroness Burton and her daughter—who is to be married up in Scotland next week—have been shopping and bought a cream-coloured chiffon velvet which is to be draped with those two folds of which I spoke last week, held in place by an enormous diamond motif. The train is to be lined with silver, of course—so much a matter of course that I'd say "Don't" to future brides!

Curls.

The Hairdressing Exhibition—to which no man should be taken, since it prevents that decent reticence about our beauty that we wish to preserve unless we are very, very sure of ourselves—has not anything very startling to reveal, since most of the best hairdressing experts admit that we must judge for ourselves. However, if you can achieve a curl—a real definite curl, and not a mere wavy tendril—somewhere, you will be right. We owe this to Fay Compton, I fear! The nodule over each ear with three precise bobbing little curls falling from it is one notion—excellent for those who wish to get the earring effect without earrings!

Mediæval.

I cannot insist too much on the fact that you simply must have a frock or two of mediæval cut and fashioning if you'd be right there in the matter of fashions. Lady Lavery had on a good example at a dinner party last week. The bodice and skirt were sheath-like and of ivory velvet—not the ordinary ivory but that cream with a brown tinge in it here and there that old ivory has—and the sleeves of net were clinging closely to the arm to the elbow and then cut away and banded with chinchilla.

This sleeve is one of the prettiest of the moment for the house. It hides the elbow—which is only rounded and dimpled in a few cases, despite all the popular novelist has to say about it—and reveals the forearm, which can, with massage and proper attention to the choice of a cream, be very kissable in most cases!

"FOR A CONSIDERATION"

Musical Play, in One Act, by Anthony Denny and Jacques Morcau, the Music by Helen Douglas Sealy, Presented for the first time at the Cripplegate Institute on Saturday, Oct. 21.

Dodds.....James McGowan
Sir Barry O'Neil .....Rupert Foster
Alderman Sir John Chesterton
Harry Peach
Diana Chesterton .....Audrey Peach
The Captain ....Reginald France

The scene is the parlour of a country inn on the road to Carlisle and the period 1765. It is evening, and after a song by Dodds, the landlord, "The Captain" enters and hands over the results of his work "on the road." Before they have time to share the swag a knock is heard, and Sir Barry and Diana enter, on their way to Gretna Green. Their trap having broken down, they are in an awkward fix as Sir John is in hot chase of his ward and her lover. The captain promises to help them and conceals the pair. When Sir John Chesterton arrives the Captain enters into conversation with him, and, pointing a pistol at his head and with a threat of giving information to the Government that Sir John has been a traitor and given information to the French Governor, compels him to sign an order that "Diana Chesterton shall have a thousand pounds paid her, and that the marriage shall not be interfered with." The parts were all well played, and the musical numbers were excellently sung by Reginald France and Audrey Peach, whose voice was heard to advantage in a duet with the Captain. The play was favourable received, there being two curtains at the finish. The remainder of the programme consisted of "Belinda," in which Monica Thorne gave a good rendering of the name-rôle, and she was well supported by the rest of the cast.

"CATSPAWS."

Play, in Two Acts, by Rose D'Evelyn, Copyright Performance at the Granville on Saturday, Oct. 21.

Albert Clipper .....Lawrence Ayres
Mrs. Marjorie Bates ..Cynthia Chartres
Hon. Richard Dalsmore
Reginald Harcourt
Lady Angela Dalsmore ..Rose D'Evelyn
Mrs Gelder .....Betty Philbrick
Jim Elster .....Claude H. Talbot
Pauline Gelder.. .....Eileen Travers

The title of the piece is explained by the fact that a fashionable lady, who is president of a society for the reformation of burglars, and who is dubbed "Angel lady" by her converts, is in reality a clever criminal herself, who always contrives to fasten suspicion on others. Eventually she finds a way out, owing to the love affairs of her son and the faithfulness of her unwitting accomplices, but is saddled with a dangerous clue in the shape of a diamond necklace, which she hopes to return anonymously. The better way, however, would be to have let this fall into the hands of the police, as "Clip" was already disillusioned as to his patron saint and the reasons for her philanthropy. The piece has possibilities, but is far too long, and the ending as it stands is none too convincing. The part of the charlady is well conceived, and was capitally acted by Cynthia Chartres; in the rôle of Clipper, the ex-convict, Lawrence Ayres was excellent; and Claude H. Talbot made the most of the part of the escaped convict, Jim Elster. The authoress herself essayed the rôle of the arch-conspirator, Lady Angela.

BIRTHDAYS OF THE WEEK.

Happy Returns to

John Donald, Thursday, Oct. 26.
H. B. Warner, Thursday, Oct. 26.
Tom Swinley, Friday, Oct. 27.
J. D. Beveridge, Saturday, Oct. 28.
Ventom Swift, Sunday, Oct. 29.
H. A. Vachell, Monday, Oct. 30.
F. B. O'Neill, Tuesday, Oct. 31.
Rosina Filippi, Tuesday, Oct. 31.

FROM THE WINGS.

By THE STAGE CAT.

Edited by ELISABETH FAGAN.

CHAPTER IV.—(*Continued.*)

"Richard II." was produced for a Stratford-on-Avon Festival, and was an entirely new production. It was the first time that the Benson Company had ever played it, and it was quite new to everyone. What a wonderful, what a beautiful play it is! my favourite of all—and Mr. Benson gave such a beautiful rendering of the part of Richard: on the first night it was almost perfect—afterwards, as so often happened, the cares and tares of management sprung up and choked it.

It was a really fine production. Lyall Swete, clever artist, as well as actor, designed all the properties—the crests, the armour, the flags and helmets; and he and his wife actually made many of them. I think we most of us worked in some small way in the production, with our hands as well as acting; that was what made it seem so interestingly "our own." I was one of the two ladies who attend the Queen, and as they have only one scene (the exquisite garden scene), there was plenty of spare time at rehearsals in which to work, and I adopted Thomas Mowbray, and embroidered gorgeous red lions rampant on his surcoat and bannerette. I had quite a pretty little bit of business, too, in the tournament scene. I used weepingly to throw him a handkerchief, as—a banished man—he left the lists. The incident is not Shakespeare—pure Benson, I think, though it may have been traditional business, for Sir Herbert Tree used it in his production, but in any case it was one of the joys of being with Mr. Benson that he always encouraged any actor of his company, however small their position, to work up little bits of business for themselves. It made it all so much more interesting; even if only walking on, one felt one was part of the play.

A Remarkable Cast.

The cast of "Richard II." for that Festival was a really remarkable one:—

Richard .....Mr. Benson
The Queen .....Mrs. Benson
John of Gaunt .....E. Lyall Swete
Duke of York ... George Fitzgerald
Henry Bollingbroke Frank Rodney
Thomas Mowbray ..... Oscar Asche
Bushey .....C. Langley
Bagot ..... O. B. Clarence
Henry Percy W. Grahame Browne
Aumerle ..... H. R. Hignett
1st Gardener ..... George Weir
Bishop of Carlisle .... Oscar Asche (double)
Duchess of York...Madge McIntosh
Connie Robertson and I, the Queen's Ladies.

Oscar Asche—Woman Hater.

Oscar Asche was very popular with most of the men of the company. With the women?—well, to tell the truth, he did not take very much notice of us. I rather fancy that he considered women as of an inferior creation in those days—Lily Brayton had not yet joined. They were not good at sport, and it was sport that the Benson Company existed for—after Shakespeare, of course—not dangling after women.

Certainly sport was a very good second to Shakespeare with us, sometimes, even, one suspected it of being first! Rehearsals never interfered with a "match"—they were always over in time for that—and some of the walk on gentlemen, what we called the "specially engaged brigade," hardly seemed to justify their engagement except by the fact that they were "Blues," or had "played for the county," or were something wonderful "on the goal."

We had a cricket team, and a hockey team, and a water polo team; and we despised women, went to all the matches possible, and were just as excited over the "form" of our side as the men were.

I liked the water polo best—to see Oscar in the water was a thing of joy, he seemed more buoyant than the ball itself, the other side simply could not get him under; he was very good at hockey and football, too.

Rival Firms.

There were two rival firms in the company, one consisting of Asche, H. R. Hignett, and Langley, and the other of O. B. Clarence, Stenhouse, and W. Grahame Browne—"Wully" was Oscar's nickname for the latter, and Wully, of course, was remarkably handsome, with tightly curling golden hair and large blue eyes with long lashes—his figure, perhaps, was a little too short and squarely built for the ideal Greek god, but he was very good to look upon, all the same, and a very nice boy.

Funnily enough, he was not considered by the company in those days to show any remarkable talent as an actor, and he was given the rather dull "Charles-his-friend" type of parts—Horatio, and the like—it was chiefly for his looks, and still more for his prowess at sport, that he was valued.

These two firms, then, were friendly rivals on all occasions: rivals for the best parts, rivals for the best lodgings, above all rivals for the best record in the field; and each member of each trio was vowed to stick by his own firm through thick and thin.

The company had a magazine of its own then, too, called "The Flea" (I have a copy by me now), the issue of which was intermittent, but its personalities pungent, when it did appear. The secret of who was the editor was kept "wropt in mystery," but after all these years, I betray no one by saying that I believe it to have been O. B. Clarence—"Clarty," we called him.

Clarty used to play the Clerk of the Court in "The Merchant," and, as that character, used to write, personal, and probably ribald remarks about his fellow-actors during the whole Trial Scene, in a book which he pretended was a stage property, and carried on and off himself. That book was never seen by mortal eye—or, rather, by feminine mortal eye—(I suspect his firm were allowed to enjoy it)—but I fancy it would make rather amusing reading nowadays!

CHAPTER V.

Lily Brayton Joins—The Result of Cold Mutton—Matrimonial Engagements — Pigs, Policemen, and Priests—Henry Ainley—His First Appearance.

The triumph of Cupid over Sport came in due course. A year later Oscar Asche was vanquished, and vanquished by the slimmest, shyest, most demure little miss that ever sighed for the stage—a mere slip of a thing with big blue eyes and golden-brown hair, and with the figure of a thin boy, so thin and flat indeed that one almost thought she must be consumptive; a little girl from Wigan, who had never acted in her life, and seen very little of the acting of others; but a little girl, for all that, with a determination to succeed. Her name, of course, was Lily Brayton.

The Benson Company was playing for a week at Scarborough. Lily obtained an introduction to Mr. Benson and came from Wigan to see him. Her charm and personal attractions were so marked that, there and then, he gave her an engagement. I happened to be talking to Oscar on the pier when Lily, coming out of the Pavilion after her interview with Mr. Benson, passed us. At that very moment Cupid loosed his arrow and pierced the mighty chest of the "strong man" beside me; for Oscar, who, according to his own account, never troubled to notice a girl at all, at once made some remark about her looks—though really he would have been a superhuman man who failed to notice anything so sweetly pretty as Lil was that day.

She joined the company for the winter tour, which again was to begin at Cork. As I knew some relations of hers, they asked me "to look after their little cousin, and if possible have her to live with me." This, from the superior altitude of a whole year's experience, I kindly consented to do, and we agreed to share rooms. We started living together at Cork. My weekly salary was two pounds, and Lily's was one, so we were hardly in a position to be extravagant. Lily Brayton at a pound a week! Ye gods!

Our first day being a Sunday, we had a "joint"—roast mutton; the next day, cold ditto; the third, the same, for the landlady was disagreeable and refused to "hot it up." Even on the fourth day that horrible leg of mutton still had some meat on it, and though poor Lily pleaded hard for something fresh, I was adamant.

A Cold Mutton Marriage.

"That mutton has got to be finished up; we cannot afford to waste it," I insisted. So the worm turned at last, and issued an ultimatum: "Then," said Lily, nose in air, "I shall go out with Oscar!"

And "go out with Oscar" she did—to Blarney, on an Irish jaunting-car, with a big hamper of delicious provisions between them, leaving me to my economy and my mutton. That was the beginning. There were many more picnics and other excursions, with the result that in less than a fortnight the shy little novice—whom I was patronising and "being kind to"—announced that she was engaged to be married to the man whom hitherto the feminine portion of the company had been inclined to regard as a savage and a woman-hater, but also to hold in great respect for his position as a leading actor.

Match Making.

Lily tells me that I am entirely responsible for her marriage—that I drove her into the arms of Oscar by starvation! Well, all I can say is that I hope I did. I shall be glad if the recording Angel has nothing worse against me than that I was instrumental in bringing about such a successful union.

Sometimes even now, when Lil is rushing me in her Rolls Royce up to her charming house in St. John's Wood, Chinese drawing-room, mediæval hall and staircase all complete, I remind her of the pound a week and how we used to spend hours retrimming our hats and making clothes for ourselves! There was one garment of Lil's, I remember—a little black silk shoulder cape, lined with green—that gave us endless trouble and expense—in pins.

Lily was an adorable girl and a great favourite, because of her sweetness and gentleness. Her voice, too, was as beautiful then as it is now. I can recall so well a supper party which was given to the company at Liverpool. After supper Lily recited a poem called "Little Briar-Rose," some sort of sob stuff, upon which, from Shakespearean heights, the company looked down with supreme contempt. We did not care much for recitation in any form—rather half-baked we thought it; but all the same, Lily recited so beautifully and so sincerely that we quite forgave the matter of the poem, and even asked for more. For some reason that supper party was teetotal. It has impressed itself upon my recollection, because it is so hard to be bright and sparkling at midnight, after a long performance on the stage, on lemonade.

(*To be continued.*)

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THE PLAY IN PICTURES

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Here is a picture (No. 1) of the Swedish Dancers doing their beautiful Chopin Ballet and (3) of its leaders—Borlin and Trini. The Swedes love (8) to rehearse in the open air. Mr. Triston Rawston (2) promises to make a hit here in "The Balance." An exclusive picture of the Co-optimists is seen in (5). Miss Dorothy Holmes Gore is (4) a delightful contributor to the success of "Secrets" and Miss Heather Thatcher (6) to that of "The Cabaret Girl." In (7) Mr. W. H. Berry dominates a crowd of beauties in "The Island King."

THEATRICAL GOSSIP.

Changes in the West End—Countess Anna—Lady Beecham's Management—Future of the Strand.

Exeunt Omnes.

What an exodus on Saturday night:—"The Toils of Yoshitomo" from the Little Theatre; "Mr. Budd of Kensington" from the Royalty; "Double—or Quit" from the Apollo; "Mr. Garrick" from the Court; and "Angel Face" from the Strand—the British public maintaining the right to add to their number. Several of these vacancies have already been filled—in the case of "Angel Face" with a rather remarkable rapidity.

"Angel Face" managed a run of no more than thirteen performances. Its impresario has taken the rebuff rather badly, and committed the error of explaining his case at length to interviewers in the evening papers. The play was so bad that it is surprising to find an entrepreneur of such experience as Mr. Norman J Norman thinking it could possibly please at the West-End. Once more, it appears, the "unfairness of the critics" shares responsibility for the downfall. How is it that the badness of a play is so rarely allowed to be the true explanation?

Last week we spoke of the very great success of "The Balance" in the North. With alacrity Mr. Tom Walls and Mr. Leslie Henson have secured the Strand Theatre for the reproduction there of this very powerful and interesting play by Mr. Frank Dix and Mr. Leon M. Lion. A finely illustrated court scene—the Old Bailey, in fact—is a notable feature in "The Balance." In the cast are Mr. J. H. Barnes, Miss Marie Claire, Miss Ethel Coleridge, Mr. George Bealby, and Mr. Edward Rigby.

"Bat's" Successor.

Everything comes to an end—even the run of "The Bat," which, although it has not contrived to equal here its popularity in New York, has still endured upwards of ten months. It will be withdrawn on Saturday, Nov. 4, but no later than Nov. 6 it will be replaced by "The Beating on the Door," a play based on recent events in Russia, by Mr. Austin Page, whose "Pigeon Post" will be remembered as one of the few really interesting "war plays" so called. "The Beating on the Door" begins its tale in Petrograd with the fall of the Kerensky Government. But, although there is Bolshevism in the background of the play, it is no kind of apology for that faction. In the cast will be found Mr. Arthur Wontner, Mr. Franklyn Dyall, Miss Doris Lloyd, and Miss Mary Jerrold. M. Rouben Mamouilian, from the Moscow Studio Theatre, will undertake the "production."

In the meantime we are to see at the Kingsway Theatre the famous Vilna Troupe of Jewish Players, who have already made a tour of France, Germany, Holland, and Belgium. Their repertory is made up mainly of plays depicting Ghetto life.

Pinero Cycle.

At length the mystery of the theatre at which Mr. Leon M. Lion and Mr. J. T. Grein will conduct their Pinero cycle is dissolved. They begin on Saturday night at the Royalty Theatre with "Mid Channel," proceeding to "The Benefit of the Doubt" and "Sweet Lavender." But the intention is to run "Mid Channel" just as long as the public approves. This may be longer than the case was at the St James's. There is no harm in recalling that although this play made a profound impression on the critical, it was not a popular success. At any rate, it did not manage a run of one hundred nights. Miss Irene Vanbrugh, who has been persuaded to postpone her holiday awhile, will assume her original character, that of Mrs. Blundell. Mr. Scott Sunderland is Mr. Lyn Harding's successor as Theodore Blundell. Otherwise the cast will include Mr. Leon M. Lion as the Honourable Peter Mottram, Mr. Martin Lewis as Leonard Ferris, Miss Clarke Jervoise as Mrs. Pierpoint, Miss Janet Eccles as Ethel, and Miss Helen Morris as Mrs. Annerley.

National Opera Company.

At the Prince of Wales Theatre, Birmingham, Mozart's "Magic Flute," given by the National Opera Company, engaged Miss Agnes Nicholls as Pamina in the place of Miss Sarah Fisher; Mr. Alfred Valenti sang as Sarastro instead of Mr. Robert Radford The performance served to show the fine reserve of young talent which the company has at its service. Mr. Tudor Davies, a full-toned tenor, sang with fine lyrical effect, and Miss Gertrude Johnson as Queen of the Night secured much of the success which such an unusual part affords. She displayed a sweet voice and splendid technique. Mr. Raymond Ellis was vivacious and clear as Papagero; he really was a child of Nature. Mr. Fredk Collier proved an admirable speaker, and Mr. Sydney Russell a comic Monostatos. The men's chorus was exceedingly good, and the last scene in Act II. became a really effective one with its farewell trio. Mr. Valenti was applauded for his song, "Within These Hallowed Walls," and was dignified if hardly robust. Mention should be made of the delightful trio of ladies—Misses Eda Bennie, May Blyth, and Muriel Brunskill—who sang in charming and piquant fashion. On Saturday a splendid rendering of "Samson and Delilah" was given, Mr. Wm. Boland and Miss Edna Thornton filling the leading rôles with splendid effect.

"Snap's" Century.

"Snap" will be played for the 100th time at the Vaudeville to-morrow night.

Old Vic. Programme.

On Monday night, "Henry IV." (second part) will be done at the Old Vic., with Mr. Wilfred Walter as Falstaff, Mr. Rayner Barton the King, and Miss Ethel Harper the Mistress Quickly. The opera of the week is "Lohengrin." It has been found necessary to postpone the production of "A New Way to Pay Old Debts" and "Britain's Daughter" till Nov. 20.

Countess Anna.

Poor Comtesse Anna de Bremont cut a pathetic figure in her old age—an overdressed, flamboyant dame, without the vigour to support her preposterous claims. She was an American, and her right to a title just a little vague; but she clung to it tenaciously. There were legends of an earlier distinction, during an adventurous career in Johannesburg, where she was known as "Fat Annie." At some time in her life she had appeared on the stage—or was it the variety stage?—under the management of the equally interesting and amusing Lascombe Searelle. She had a certain literary knack, and wrote, among other things, a novel way of apology for the stage.

But she will probably live as the heroine of a delightful encounter with W. S. Gilbert, to whom she applied for an appointment to interview the gentleman in behalf of a long-defunct weekly newspaper. Gilbert replied that his fee for such an operation was twenty-five guineas. Anna impudently retorted that it would be a pleasure to write his obituary for nothing.

Gilbert furiously wrote to the "Times," explaining that he had adopted what he believed to be the best way of dismissing the lady. He was, in fact, in possession of information detrimental to her character and desired to avoid a meeting. Anna took proceedings against the wit—who had really a most kindly nature in spite of these curious and much-misunderstood ebullitions. Countess Anna was able to bear away nothing more tangible than a farthing as the token of her triumph.

A New English Singer.

On a warm June evening last summer there was music at the house of Sir Philip Sassoon in Park-lane, and, as a matter of course, a highly aristocratic audience to listen to it. The principal musical critics were also present, for most of the programme was furnished by Mr. Anthony Bernard's London Chamber Orchestra, and that always means something worth hearing and writing about. But, as it turned out, the *clou* of the concert arose out of the unexpected, i.e., not from the instrumental but the vocal features of the occasion. In other words, the honours were carried off by a youthful singer who was practically making her début, and whose voice and art unquestionably struck everyone as being very much out of the common, as indeed were also her picturesque appearance and bearing. The young lady's name was Léonie Zifado.

To the nature of her artistic triumph the papers on the following day bore ample testimony. The "Telegraph" was especially pleased with her "intimate" rendering of Debussy. The "Pall Mall" was much impressed by the purity and charm of her Mozart singing, and even went so far as to congratulate her teacher, Mr. Herman Klein, upon the results of his training. On the following Sunday Mr. Ernest Newman made reference to the "unusually rich, warm" quality of her voice.

Incidents like these pass almost unnoticed amid the crowded musical happenings of a London season; yet are they not, perhaps, altogether forgotten? For a really good singer—one who is first-rate all round—is assuredly a *rara avis*, and must not be lost to view in the multitude of "vocalists," particularly when (her foreign name and Russo-Spanish descent notwithstanding) she is an English girl, born in London. Seeing Miss Zifado for the first time in Sir Philip Sassoon's handsome music-room, no wonder everyone was inquiring the nationality of this new soprano with the lovely voice, *petite* in figure, quaintly attired in a Victorian dress, but with the raven hair and dark eyes and complexion of a Spaniard. One would not guess her age to be more than eighteen. Nevertheless she has been studying for some years, for her teacher is no believer in quickly manufactured singers.

Miss Léonie Zifado will not be lost sight of. As a matter of fact, she is to come forth for her second important test on Thursday evening in next week, when she will give her first recital at Wigmore Hall, in conjunction with the well-known baritone, Mr. Ashmoor Burch. On this occasion Mr. Anthony Bernard, who predicts a brilliant future for her, will be at the piano, and a highly interesting programme of solos and duets is promised.

A Thousand Nights.

On Thursday evening, Nov. 2, the "Beggar's Opera" will be played for the 1,000th time at the Lyric Theatre, Hammersmith.

Shakespeare for Oxford.

An Oxford branch of the British Empire Shakespeare Society is shortly to be inaugurated.

"The Rumour."

A play entitled "The Rumour," by Mr. C. K. Munro, will be done during November under the auspices of the Incorporated Stage Society. It is said to deal in a very remarkable manner with a subject which is taking a paramount place in the thoughts of European nations at this moment. Mr. Munro's comedy, "At Mrs. Beam's," was one of the most successful of the Society's productions last year. "The Rumour" will be followed in January by "L'Oeuvre des Athletes," a comedy by Georges Duhamel, which will be given in a translation by Graham and Tristan Rawson. Mr. Duhamel, whose more serious work is already well known in this country, has here produced an amusing satire, which was given with great success at the Theatre du Vieux Colombier at Paris. Later in the season "The Machine Wreckers," a play by Ernst Toller, recently produced in Berlin by Reinhardt, will be given.

Lena Ashwell Players.

The Lena Ashwell Players, who are running a season at Watford, on Saturday evening presented "The Easiest Way." A highly appreciative audience included Lord and Lady Clarendon.

Lady Beecham.

In last week's "Era" we stated that Lady Beecham was by way of acquiring the tenancy of the Strand Theatre for the exploitation there of her brilliant son's opera, "The Merchant of Venice." In the meantime Mr. Tom Walls and Mr. Leslie Henson got in Now it appears that Lady Beecham has secured the Duke of York's Theatre, where "The Merchant of Venice" will be done on or about November 20.

Conrad's Play.

"Charles I." will be played for the last time at the Ambassadors on Saturday next. Within a week Mr. Joseph Conrad's adaptation of his novel, "The Secret Agent," will be done. The cast is:—

Winnie Verloc ....Miss Miriam Lewes
Mr. Verloc .....Mr. H. St. Barbe West
Ossipon .....Mr. Russell Thorndike
Lady Mabel
Miss Amy Brandon-Thomas
Winnie's Mother ....Miss Ellie Royter
Stevie .....Mr. Freddie Peisley
"The Professor" ....Mr. Clifton Boyne
Michaelis .....Mr. Malcolm Morley
Mr. Vladimir .....Mr. Frank Vosper
Ass. Commissioner..Mr. Seton Blackden
Inspector Heat
Mr. Jevan Brandon-Thomas
Karl Lundt .....Mr. George Barran
Detective .....Mr. J. Drew-Carran
A Maid .....Miss Julie Kean
First Lady Guest ..Miss Natalie Moya
Second Lady Guest
Miss Minnie Blagden
Third Lady Guest
Miss Theodore Morrison
First Gentleman Guest
Mr. Hugh Williams
Waiter .....Mr. C. Norton-Attwater
First Policeman ..Mr. Edward Manning
Second Policeman .....Mr. E. Adams

A Brighton Première.

Another production at Brighton, namely, "The Lavender Garden," "a play of yesterday and to-day," by Mr. Gerald M. Lane, who has added incidental music. There is a prologue—also an epilogue and five intervening scenes. The method seems to be that of backwards and forwards between England and Africa, as set out in "Secrets." In the cast are Mr. Lionel Gadsden, Miss May Rushton, Mr. Henry Oscar, Miss Margaret Dennistoun, Miss Christine Silver, Miss Maude Bracewell, Mr. Jean Webster Brough, Mr. W. Edward Stirling, Mr. Derek Mason, Miss Dora Barton, Mr. Ernest G. Cove, and Miss Marion Victor. The production is undertaken by the Henry Oscar and W. Edward Stirling Company of London players. This firm is sending a Shakespearean company to Paris towards the end of November.

A Political Ballet.

A political ballet will shortly be added to "Snap" at the Vaudeville.

Dancing from the Cradle.

Honours continue to shower upon Mr. P. J. S. Richardson and Mr. W. Middleton, the proprietors of the "Dancing Times." At the tenth dinner of the Dancers' Circle on Sunday, these gentlemen were presented with medals by M. Cammille de Rynal, President of the Association Officielle des Maitres de Dance de France. Mme. Adeline Genee presided, and Miss Susie Lee discoursed on "Dancing from the Cradle," taking as her text Sir Arthur Quiller Couch's admonition: "Teach the children to dance, and to express the joy of having a voice and limbs to praise the Lord for being alive. I'll swear that any man or woman who does this is doing the work most required of man or woman just now." Miss Lee, on her part, added that a child who showed marked dancing ability, both physical and mental, should be placed in the right hands for correct, systematic, technical training, but still the maximum should be "Go slowly"—no force or hurry, always leave something to the child's imagination.

Martin Harvey's Morality Play.

Sir John Martin-Harvey has made arrangements with the Governors of the Memorial Theatre, Stratford-on-Avon, to produce his version of "Everyman"—at present entitled "Via Crucis"—at that theatre for a few performances, probably on December 15th and 16th next. Hofmannstahl's elaborated version of this old morality will be used, done into English by the Hon. Sybil Amherst and Christopher Home. The stage decoration is designed by Sir Aston Webb, P.R.A.; the costumes by Charles Buchel and Lady Martin-Harvey; special music by Mr. William H. Hudson, in addition to Einar Nilson's original score.

Polychromatic.

Describing the eventual arrival in New York of Isadora Duncan, an American correspondent says "She wore a white felt hat, pulled down over a mass of orange-coloured hair bobbed at the shoulders. She wore red leather boots that folded below the knees, with insets of green on the ankles; a loosely-woven blue jacket and skirt, with blanket stripes of the Navajo Band of Indians, the neck was low cut and her smock was orange hued. On her right arm she wore her new husband—a broad-shouldered, youthful, sunny-haired poet, who speaks no English.

Libel on the Lord Chamberlain

It is not true, says the "Daily Graphic," that the Lord Chamberlain cut out the only joke in "Dede."

New Musical Plays.

Mr. Jan Hurst, the musical director at the Pump Room, Bath, is at present engaged in scoring a musical setting to two new plays, entitled "The Soul Maker" and "Midsummer Eve," which the Bath Citizen House Players are to stage at the Pump Room at an early date.

Bath Musician's Death.

Mr. Charles Bayman, an old member of the Pump Room orchestra, died last week in the Royal United Hospital. He had been ill for some time, suffering from an internal complaint. A member of the Pump Room orchestra for many years, he had played under at least three successive conductors—the late Mr. Max Haymann, Mr. F. Tapp, and Mr. G. B. Robinson. His instrument was the bassoon. It was only a few days previous to his death that our local correspondent saw him walking in Milsom-street, Bath.

Do Help the Blind Babies!

Tuesday, Nov. 28, is the time, and the Winter Garden the place, appointed for the All-Dancing Sunshine Matinée, arranged by Mr. P. J. Richardson, editor of the "Dancing Times," in aid of Sunshine House, the blind babies' home of the National Institute for the Blind.

No Reprieve.

Monday afternoon, Nov. 13, is appointed for Miss Sybil Thorndike's first performance of "The Cenci," at the New Theatre—let us hope, for the last.

A Broadstairs Venture.

Broadstairs is to have a new and up-to-date Pavilion Concert Hall and Winter Palais de Danse. It is to be erected on the sea front, where, in pre-war days, the old Grand Pavilion used to stand. The promoters are Mr. Edward Courtice—well known in newspaper and theatrical circles—and Captain John Donald. The plans have been prepared by Mr. Geo. Graham Tucker, R.I.B.A., and the buildings will accommodate over 1,200 people. It is anticipated that the new buildings will be ready for business next June.

Yiddish "Yankel der Schmidt."

An interesting season begins at the Kingsway Theatre to-night, when the famous Vilna troupe of Jewish artists opens in "Yankel der Schmidt."

Islington Pageant

A one-act play, entitled "A Midwinter Night's Dream," by R. T. Raines, will be produced at the Northern Polytechnic Institute, Holloway-road, on Thursday evening, Nov. 2, and two following evenings (and matinée on Saturday) in connection with the Islington Pageant, which has been organised by the Islington Antiquarian and Historical Society in aid of the Royal Northern Hospital. The play is founded on a romantic incident which took place at Canonbury Tower in the reign of Queen Elizabeth, and it will be performed by the Northern Group of the British Drama League. The verses descriptive of the various historical tableaux, written for the occasion by Mr. Baines, will be recited by Miss Eve M. Donne (Mrs. Acton Bond).

A Welcome Addition.

The commodious new showrooms at Messrs. H. and M. Rayne's West-End establishment, 15, Rupert-street, are attracting a measure of well-merited attention.

The new premises have been thoughtfully and carefully equipped to deal with not only theatrical productions in general, but to design and create costumes for the individual artist. There seems, at the moment, to be a dearth of originality among the costumes seen on the variety stage, and the extensive efforts which Messrs. H. and M. Rayne are making to effect improvements in this direction will have general approval.

At present this particular work is only being conducted in one department, owing to the fact that, for the time being, the resources of the firm's considerable staff are being taxed to their utmost in dealing with contracts for costumes for general stage wear and film productions, while the important section which deals with the hire of fancy dress for any and every occasion is also working to capacity.

The general equipment of Messrs. Rayne's new premises is thoroughly in keeping with the best traditions of this eminent house, the outstanding feature of whose every product is "originality."

Lionel Bute presents "Bull Dog Drummond" at the New Theatre, Cambridge, this week. A well-chosen company includes J. W. Austin (in the title-rôle), H. Saxon-Snell, G. Rond Night, and W. J. Miller, Miss Kathleen Kelfoyle as the heroine, and Miss Audrey Dale as the adventuress.

Mr. Charles Seymour and J. G. Campling are this week presenting "The Broken Melody" at the Theatre St. Julian's, Guernsey.

"Return" Ends.

Saturday, Nov. 11, will see the last of "The Return" at the Globe Theatre. On Friday, Nov. 17, Miss Marie Löhr will produce a comedy by Mr. Alfred Sutro, entitled "The Laughing Lady." In this Mr. Godfrey Tearle will appear as a King's Counsel, Miss Violet Vanbrugh as his wife. Also in the cast are Mr. Herbert Ross, Mr. Julian Royce, Mr. Brian Gilmour, Miss Edith Evans, and Miss Henrietta Watson. Sir Charles Hawtrey will produce the play.

Three New Plays.

The somewhat blood-thirsty story of Bluebeard" seems to have an irresistible temptation to those who write for the stage. Thus we see pantomime "Bluebeards," and other variants on the "Bluebeard" theme Colonel S. Lyle-Cummins has succumbed to the temptation, and his version of the "Bluebeard" story, done by the Regent Dramatic Society, points a moral. And the moral is that, struggle as we will, woman will defy male authority—and that men will help her to do so. The "Bluebeard" of Col. Cummins' play is the embodiment of the male spirit—the male spirit of the cave man type, which will brook no female defiance of his authority. This "Bluebeard"—impersonated by Mr. Henry Lee—fights the spirit of femineity and women's rights embodied in his wife. Fatima (Miss Effie Jones) and sister Anne (Miss Ethel Bullen). Just when the triumph appears to be securely within "Bluebeard's" grasp, the ladies are rescued by their two brothers (Messrs. R. Thomas and H. Sherwood), who thus assist in the downfall of male authority. The rhymes are well timed, and Florence Henry's music is both good and appropriate.

The rich aunt, who must be deceived by relatives, anxious to inherit her wealth. How playwrights—and novelists, too—must thank the stars for such aunts! They are useful figures when a plot is wanted. Florence Henry has utilised this stock rich aunt for her little comedy, "Her Niece Louise." And she has utilised her very well—for there is a sting in the tail of the dear old lady's skirt. A snappy surprise ending. The niece Louise is an actress engaged to the leading man of her company. Louise lives with her sister—of course also a niece of the rich old lady. This other niece is Ada, who is devoted to darning, and mending, and housework. Louise and Ada, wishing to make sure of their aunt's money, when that lady has shuffled off this mortal coil, find it necessary to deceive her in various matters. For instance, concerning Louise's love affair. Eventually the sisters decide that they will risk all and confess their deceit. And then they learn to their surprise that the aunt is no dragon, but a dear old lady—not without her own romantic dreams—who is to wed the vicar booked to marry Louise and her lover. The comedy was well acted, as well as wittily written. Miss Ethel Saker (Louise), Elsie Bulbon (Sister Ada), Edith Crouch (Auntie), and Reginald Thomas (George), all did well.

A delightful peep at old Baghdad, in "Haroun-el Raschid, Colonel S. Lyle-Cummins has caught the priceless atmosphere of the "Arabian Nights" in this dainty little piece. And incidentally the same can be said of Florence Henry, who supplies the music. There is a real ripple of wit—for instance, the sayings and doings of the rogue, Abu Zerb, who, though a sinner, is anything but a miserable one. Misses Marion Spen, Ethel Parker, and Maud Pudbury get in some pretty dancing. Henry Lee is very droll as Abu. Henry Sherwood, Miss Marion Gillatby, Miss Addie Sage, and Rita Greetly, all do well,

Edinburgh Players.

The Edinburgh Players, a number of enthusiastic young amateurs, have formed a dramatic association for the production of plays which are of a distinct literary quality. The first performance was given in aid of the Manse Fund on Wednesday of last week in St. Matthew's Church Hall, and attracted a crowded audience. The programme consisted of "The Sire de Maletroit's Door," adapted from Robert Louis Stevenson's story by Mr. Halbert Tatlock, who is the leading spirit of the Edinburgh Players' movement; "Martha Plays the Fairy," by Keble Howard, and W. B. Yeats' mystical little drama "The Land of Heart's Desire." All three pieces were admirably represented, chief honours falling to Mr. Daniel Ogg: Mr. Halbert Tatlock, in the first play; to Mr. H. W. Brierley for a breezy performance of the Squire in Mr. Keble Howard's comedietta, and to Miss E. Winifred Binning as Bridget Bruin in "The Land of Heart's Desire." The Edinburgh Players deserve to succeed in their commendable efforts to place the best dramatic fare before the local public.

A Novel Device.

In their new "Demount" Tip-up Seat Messrs. Hamptons, the eminent Pall Mall furnishers, have approached very closely to the ideal in the matter of theatre seating.

The new seat, which an "Era" representative had an opportunity of inspecting yesterday in the Contract Department at Hampton's, undoubtedly represents an enormous saving of labour, time, and money, and is as handsome in appearance as it is utilitarian.

The "Demount" costs no more to instal than the old type of fixed seat, but its construction is such that it can be taken out and replaced in a "twinkling," whilst it is absolutely firm and rigid in use, and entirely "fool-proof." It eliminates entirely the need to close a theatre down for reseating purposes, and its design, like the majority of really clever inventions, is so exceedingly simple as to effectively banish all possibility of its getting out of order. It will be apparent to any theare proprietor who sees it that the new "Demount" seat represents a material saving of expense in more than one direction, and there is little doubt that this type of seating is destined to be pretty freely in evidence in the immediate future.

Messrs Hampton and Sons, Ltd., are the sole manufacturers of this particular seat, and we are asked to state that they will be pleased to submit a specimen chair by appointment, and to demonstrate its many obvious advantages to principals interested.

The Wandering Boy.

Owing to the great success of the film, "Where is My Wandering Boy To-night?" which Mr. Charles Gulliver is presenting at the Holborn matinées, he is presenting it **also on Sundays, at 6.30 and 8.30 p.m.**

PURELY PERSONAL.

Clemence Dane says that Fay Compton makes a hobby of trying the seven ages of woman. She sits before her glass every morning and asks herself: "Shall I be sixteen or sixty to-day?" You see her as sixty—and say that is the perfect age for a woman. Next day you see her as sixteen—and are delighted by her youth!

Jack Buchanan is likely to be the next actor-manager. He has secured a musical play entitled "Battling Butler," written by Mr. Stanley Brightman and Mr. Austin Melford and composed by Mr. Phillip Graham. Miss Phyllis Titmus will be his leading lady.

Fred Terry has just acquired a play from Mr. P. F. W. Ryan, the historical writer.

W. Somerset Maugham's play, "The Noble Spaniard," to be done by amateurs for the Actors' Benevolent Fund, is due at His Majesty's on Monday, Nov. 13.

Edward Knoblock's play, "Whose Who," is to engage ex-students of the Royal Academy of Dramatic Art in the Academy Theatre on Sunday, Nov. 19.

Constance Willis, who played Mignon with much success at Covent Garden last week, graduated from the Old Vic.

Dennis Eadie is said to have secured the lease of a new theatre to be built opposite Drury Lane.

F. C. Montague's play, "Yetta Polowski," will be done by the Play Actors on Sunday, Nov. 12. An earlier date was announced.

Peggy O'Neill, just home from America, is appearing in "Kippers and Kings" at the Victoria Palace.

Fred Kitchen shortly joins the cast of "Phi Phi" at the London Pavilion, Stanley Lupino and Jay Laurier having been called away to pantomime engagements.

Percy Hutchison is devoting this week to the last rehearsals of "The Incorrigible," which he produces at Brighton on Monday next.

Phyllis Cornish, of the Suffolk House Academy, was responsible for the dances which were made so prominent and effective a feature of the Old Vic. production of "Carmen."

Harry Crane, who succeeded Mr. Albert Bulmer as manager of the Grand Theatre, Hanley, has been made most welcome by playgoers in the Five Towns.

Max Dearly, whom we saw here in one of the earliest Ambassadors revues, has just made a great hit in Paris in a farce entitled "La Journée Merveilleuse." Max Dearly will probably appear in "Tons of Money" when it reaches Paris.

Frederick Bowman, who is a candidate at the Liverpool Municipal Election, has produced plays and edits a cinema journal.

Robert Courtneidge, as "The Era" hinted weeks ago, becomes the lessee of the Savoy Theatre.

Charles Gulliver is very seriously considering the question of standing for Parliament.

Charles B. Cochran, now in America, pours Marconi messages into London daily in respect of theatrical properties he is acquiring.

Peter Flanders, stage manager of "Double or Quit," several times played Mr. Donald Calthrop's part of Edward Dereham.

Rolf de Mare, who finances and directs the Swedish Ballet Dancers now at the Court Theatre, is a Swedish landed proprietor, who, when the dancers concluded that their work at the Stockholm Opera House was dropping into the conventional, organised them as a dancing democracy, and proposes to tour them until further orders.

Sarah Grand, the novelist, whose humour it is to be described as "Madam," will officiate as Mayoress of Bath during the ensuing twelve months. The Mayor-elect is a widower.

Dudley Clarke is the author of an interesting play, "The Portrait," which is to be played for the first time at the Nottingham Repertory Theatre.

Fred Cavendish, formerly a member of the Plymouth Repertory Company and of the stock company of the Grand Theatre, Plymouth, of which town he is a native, has joined the Denville Repertory Company at Llandudno.

Robert Saunders, who ran "The End of the Road" and "The Queen of Sheba" at the Albert Hall and the Philharmonic Hall, has acquired the Victoria Theatre, Dundee, which, with the help of Mr. W. H. Blackman, his general manager, he will operate with drama, pantomime, revue, and variety.

Kingsley Larke, now appearing in "The Last Waltz," prefers musical comedy to grand opera. It gives so much more scope.

Billy Leonard, of the Gaiety Company, eschews gags, in the belief that the author knows best what fits his frame.

Malvina Longfellow figures as one of five American beauties in Hoppe's recently published "Book of Fair Women." Although American by birth, Miss Longfellow is exclusively a British film star so far.

Lena Ashwell was a vigorous speaker at a meeting of the Citizenship Election Committee, in Prince's Hall, Richmond, last week.

Lionel Falck has entered into partnership with Mr. Nat Madison for the production and exploitation of plays, both in London and the provinces. Mr. Madison is the son of Mr. Maurice Moscovitch, in whose production of "The Torch" he lately took part. Mr. Falck is the son of a well-known West-End solicitor, and a brother of Miss Kyrle Bellew. He has already had a good deal of experience in theatrical management.

W. W. Kelly reports the complete success of "The Beggar's Opera" at the Shakespeare Theatre Liverpool, as interpreted by the company organised by Mr. Taylor Platt and Mr. Wilfred Eaton. As chairman of the Liverpool Markets Committee, Councillor Kelly had recently to present an annual report, which is spoken of as a model of lucid statement.

Helena Millais had the interesting experience of broadcasting "Fragments From Life" at a wireless concert at Marconi House. She has been engaged by Sir Dan Godfrey for a series of concerts at Bournemouth. On Sunday night she appears at the Trocadero—Miss Millais part in the Phœnix production of "The Jew of Malta."

Albert Bulmer, now managing director of the Theatre Royal, Hanley, has been presented with a choice selection of Wedgwood ware, by way of commemorating his departure from the Grand Theatre, Hanley.

Margaret Halstan plays "The Greatest Invention of All" at the Victoria Theatre next week. This sketch, by "Michael Orme," made quite a hit at Glasgow.

Joan Maude takes part in the last few performances of "The Way of an Eagle" at the Aldwych Theatre.

PREMIERES OF THE WEEK.

THE SWEDISH BALLET.

At the Court.

On the small stage of the Court Theatre the Swedish Ballet have not quite the same opportunity for the full display of their beautiful art as they had at the Palace Theatre, where they made their first appearance not very long ago, but in spite of their cramped surroundings they manage to accomplish some wonderful and lovely effects.

With "El Greco" (scenery and costumes after famous pictures of El Greco) we made our first acquaintance on Monday night, though it has already been done before in this country. It impressed us deeply, by the beauty of its groupings and colourings, the peculiarly beautiful hand movements, and also by the spirit of exaltation that permeates it. "El Greco" came second on the programme. It was preceded by an interlude of Chopin, Valses, Prelude and Etude, the corps de ballet particularly lovely in their graceful dresses, that reminded us of "Les Sylphides" and Irma Calson, a dream of beauty in the Prelude. Most popular was Item III., consisting of eight different types of dancing. Of these we found most pleasure in Jean Borlin's Harlequin, the embodiment not only of grace and vigour but perfectly expressive of the quaint, malicious, humorous character of Harlequin.

Also Borlin's Siamese Heavenly dance was enormously attractive, a golden idol coming to life to step grotesquely, but with dignity and with queer angular movements of the arms, until he sits again immovable on his throne. The Dervish dance (Borlin) was also fascinating, the Arabian dance (Marget Wahlander, Klara Kjellblad and Helga Dahl) enthralling in its mystery and fire, and, most popular of all, some splendid Swedish dances

In conclusion we had "The Toy Box" Ballet by André Halle, music by Claude Debussy, marvellously clever and quaint, but owing the chief part of its charm to the exquisite music. It was magnificently by the producer (Jean Borlin) and the performers. The doll of Greta Lundberg and the Polechenelle of Axel Witzansky were both works of art.

"GLAMOUR."

At the Apollo.

A Play in Three Acts, by Peter Garland, from the story by Violet Tweedale and Peter Garland; Produced at the Apollo Theatre on Tuesday, Oct. 24.

Sir George Knowsley, K.C.B. ... C. Aubrey Smith
Lord Charteridge ... E. Holman Clark
Ralph Hampden ... Frank Freeman
Roberts ... Raymond Massey
Doris Reade ... Frances Carson
Hilda Barker ... Marjorie Holman
Lady Knowsley ... Maud Cressall

A play of tender sentiment with an occasional dramatic thrill is provided in "Glamour," which was heartily received at the Apollo on Tuesday. Smart sayings are plentiful, yet in the second act there is a tugging at the heart-strings, which too few dramas achieve nowadays.

It is when a lady of an exalted social scale comes to see for the first time her son's choice of a wife—and approves, even though the girl is no more than her husband's secretary. The husband happens to be Sir George Knowsley, K.C.B., with whom Doris Reade (his secretary in question) had had a love affair. Happily he is not the father of Ralph, her new sweetheart, as Lady Knowsley had been married before. Obsessed by her "past," Doris refuses to marry Ralph, although he "forgives" her lapse from virtue. This is the chance for a kindly-hearted bachelor, Lord Charteridge, who sends Ralph into the garden and persuades Doris to reconsider her decision. Here, we think, lies the weakness of the play, for what a young lover could not do it is hardly likely an elderly relative could accomplish.

Thanking the audience for the kindly reception of the play, in the name of the authors, who were not in the house, Mr. Holman Clark, who produced, mentioned that Miss Frances Carson was making her first appearance in England, and hoped that the audience would give her such encouragement as to induce her not to go back to America. Miss Carson has an appealing personality, and played the part with grace and intelligence, though in rather a minor key. Mr. Frank Freeman made an ardent lover, pleasing by his frank and open manners. Mr. C. Aubrey Smith was quite safe, of course, in a part that gave few opportunities, and as Lord Charteridge, Mr. Holman Clark invested the character with dry humour. Miss Maud Cressall also lightened the play as the caustic yet kindly Lady Knowsley. Miss Marjorie Holman acted brightly as Doris's friend, Hilda Barker; and Mr. Raymond Massey's waiter at a country inn would grace a Mayfair mansion.

"HERE COMES THE BRIDE."

At Brixton.

Farcical Comedy, in Three Acts, by Arthur Shirley, Produced at the Brixton Theatre on Monday, Oct. 23.

Mabel ... Dorothy Turner
Cuthbert Cuthbertson ... Eric Barber
Frank Gorringe ... Geoffrey Saville
Anthony Griddle ... J. T. Macmillan
Charlie Bint ... Barry Livesay
Dick Cragg ... Ronald Chevalier
Juno Delaval ... Mollie Vyvyan
Flo ... Ivy Stanton
Amy ... Florence Amer
Clerk ... Arthur Gow
Job Pemberton ... Fred Moule
Mrs. Griddle ... Grace Lester
Mary ... Evelyn Culver
Albert Mew ... Alfred Thawtes
Kittie Mew ... Stella Moon
Bella Wilkinson ... Eniz Lyons
Walter ... Bertram Dench

Mr. Arthur Shirley has written a topical and up-to-date farce. Though the story is rather thin—as most farcical comedy stories are—and some of the situations verge on the ridiculous—as farcical comedy situations are apt to do—there is some delicious humour and witty dialogue. Witty dialogue covers a multitude of situation sins, and the audience at the Brixton Theatre on Monday evening gave "Here Comes the Bride" a hearty reception.

The story revolves round the love affair of Mabel Griddle. Mabel is pert and pretty, and is loved by Frank Gorringe. She reciprocates Frank's love, but her father, Anthony Griddle, will have none of Frank. Mr. Griddle is determined that she shall marry a gilded but unsophisticated youth, rejoicing in the name of Cuthbert Cuthbertson. Mr. Griddle is not an easy man to oppose, and Mabel's wedding with Cuthbertson is duly arranged. Frank also is not an easy man to oppose, and he plots a deep plot to delay the wedding. He entices Mr. Griddle to a film studio. There the old man loses his heart to a "vamp." Mrs. Griddle arrives and surprises her husband at his love-making. Cuthbert also opportunely arrives, and decides then and there that he cannot marry a girl whose father is so "low" as to forget his wife and make love to a film vamp. Thus Frank's little plot succeeds. He is to marry Mabel and receive the paternal blessing on the union. Griddle, with his wife's "assistance," repents of his love for the "vamp," and is received back into his wife's favour. Happiness reigns supreme.

The cast is excellent. Dorothy Turner plays Mabel with grace and charm. The chief laugh-provokers are J. T. MacMillan (Anthony Griddle), Eric Barber (Cuthbert Cuthbertson), and Bertram Dench (Walter, the waiter). Geoffrey Saville made an ideal Frank. The play was produced by Frederick Melville.

THE INTERLUDE PLAYERS.

"The Snobs."

Light Comedy, in Three Acts, by Harris Deans, Produced at the Kingsway Theatre on Sunday evening, Oct. 22.

In "The Snobs" the Interlude Players have produced what may fairly be considered "a commercial proposition." Many light comedies of less merit have had successful runs in the West End. The idea on which the new play is founded is that it is just as snobbish to be conceited about having risen from the gutter as it is to be conceited about having blue blood in one's veins. With this purpose in view he brings together a retired grocer and his wife and a couple of aristocrats, Sir Edmund and Lady Milton-Watson, all living in or near the same village. To complicate matters, we have two relatives of the grocer, one a sharp-tongued and very independent lady (rather fond of a drop of gin!), who keeps the village general store, and a wealthy nephew just back from Australia. The latter is the gentleman who is so proud of his ascent from "the lowest of the low." There are three other young people, Guy Milton-Watson, who is expected to marry his cousin, Gladys Heatherley, and a girl, Jane Welling, who is engaged by the old grocer and his wife ostensibly as a kind of companion, but really to provide young society for the Australian nephew. In addition to being engaged by the two old people, Jane is secretly engaged to Guy.

Around these characters Mr. Deans has certainly written what is, on the whole, a very bright comedy. For the very decided measure of success that was achieved, the author was much indebted to an excellent cast, and the careful production of Mr. Allan Wade. A prominent character was Carrie Withers, the village shopkeeper, a rôle that was admirably played by that talented actress, Miss Dora Gregory. Mr. Stanley Lathbury as the ex-grocer, and Mr. J. Smith Wright as Sir Edmund Milton-Watson, were both excellent. Miss Mildred Evelyn was particularly charming and artistic as Jane Welling, and the two young men were capitally played by Mr. Jack Raine and Mr. Guy Leigh Pemberton respectively. Miss Kathleen Stuart quite obviously did not strike quite the right note as Gladys Heatherley, but otherwise gave a very pleasing performance. Miss Ella Daincourt as the ex-grocer's wife contributed much to the general success.

HICKS AND THE A.A.

The Association Retorts.

ALSO THE VARIETY ARTISTS.

(Continued from Page 1.)

influence doing nothing constructive. Nothing. If he'll forgive me for saying so, he is an old and crusted Tory, whom the war has left untouched, pursuing the detached attitude towards vulgar labour popular in 1822—but this is 1922.

F. B. J. SHARP.

TO THE EDITOR OF "THE ERA."

Dear Sir,—I should like to reply to the attack made by Mr. Seymour Hicks upon the Actors' Association in last week's "Era."

Mr. Hicks regards the Actors' Association as a menace to the profession, in spite of the fact that it can be clearly proved, and, indeed, is transparently obvious to everybody, that the A.A. is the only organisation that has made any attempt whatsoever to improve the conditions of the actor and of the theatrical profession generally. Our great aim has been, not to fight for any selfish motive, but to endeavour to rid the profession, as a whole, of any and every evil influence which may re-act against its good name and its well-being.

Mr. Hicks goes on to say that the object of his article was not for the purpose of attacking the machine which is now in existence, but he cannot refrain from making such attacks throughout the whole length of his statement. The Actors' Association has always clearly realised that there should not be any opposition between manager and actor, but that both should combine to build up as perfect an organisation as is possible to control and develop the theatrical industry in this country, and appeal after appeal has been made to the managers to do something for the profession which would place it on a real sound footing and give it a complete organisation which would encourage its fullest development. It is the managers who have been found wanting—not the A.A.

Mr. Hicks, in his ignorance of what the Actors' Association has done, takes great pains to belittle all its endeavours. If his sole interest is directed towards the betterment of the stage as a whole, his preface of attack is an unnecessary introduction to his scheme.

If the policy of the A.A. has, at long last, compelled Mr. Hicks and others to sit up and realise how much there is to be done to establish the theatre on a proper basis, this in itself is no little accomplishment; that it has taken about thirty years of serious and sincere endeavour to do this is no fault of the A.A.

The Association has never received adequate support from the great ones of established reputation, by whose help alone a decent state of affairs could rapidly be built up. The stage is a public servant, but it cannot possibly give of its best under the system, or rather lack of system, which is at present in control; a system which carries with it the seeds of its own death and which is dragging the art of the theatre down into the depths away from the fair tablelands of artistic and economic success.

Mr. Hicks, now being an actor-manager, refers to himself and his like as the actor's best friend, but some echo from the past answers that Mr. Hicks himself at one time played no small part in eliminating the actor-manager from the A.A. Echo may be wrong, of course, or perhaps the fact that Mr. Hicks is now an actor-manager makes all the difference. I voice nothing to the detriment of the actor-manager system, the eclipse of which has been a great loss to the stage.

Gentle Constraint: Under this heading a policy is advocated exactly similar to the avowed policy of the A.A., and for which policy the officials of the Association have received such appellations as Bolshevists even from Mr. Hicks himself. Can the fact that Mr. Hicks is now converted to this policy change its very nature from a bane to an antidote? Mr. Hicks would now retard the advent into our very difficult calling of every Tom, Dick and Harry. Yet it can quite justly be said that probably Mr. Hicks has been responsible for the introduction of more unqualified people on to the stage than possibly any other individual in its history.

When speaking of the Standard Contract, Mr. Hicks appears to be content to play down to the lowest—to descend even below the agreed irreducible minimum rather than aspire to raise the lowest to the highest, but his motive is pretty clear.

Actors should be warned to take a lesson from America, where the stage is perhaps better organised than in any quarter of the globe. The Actors' Equity at one time was an organization, the policy of which was practically dictated by managers, and it was not until the actors decided to go ahead on their own policy that any real progress was made and fair play given to the actors at all.

Now we have to look forward to a great theatrical revival from the U.S.A., because actors are at least free and able to develop their own innate artistry under fair and encouraging conditions. It must be pointed out that the employees in the profession have so far been the only ones who have advanced any constructive ideas and ideals for the betterment of the stage as a whole, and if Mr. Hicks is really honest in his intent, his first step should surely be to call a meeting of everybody interested in the theatrical industry to put his scheme before them and to discover first of all how far it is possible to get complete co-operation from all those who earn their living on the stage.—Yours faithfully,

ALFRED LUGG,
Gen. Secretary.

We are indebted to the courtesy of the Editor of the "Performer" for an advance proof of Mr. Albert Voyce's reply to Mr. Seymour Hicks's article, from which we extract as follows:—

We get the psychology of Mr. Hicks exactly in his statement that "the greatest friend of the actor is the actor-manager; the greatest mistake the Actors' Association ever made was to eliminate him." We take it that Mr. Hicks refers to the action of the A.A. in eliminating the actor-manager from its Executive Council. Knowing the mentality of certain actor-managers, we think that the said action of the A.A. was wholly justified. No man can faithfully serve two masters, is also the opinion of the V.A.F., hence no artist-manager or artist-agent is eligible to act upon its Executive Committee. Such a person is usually inclined to think first and foremost as a manager or an agent, as the case may be. Mr. Hicks tells us, however, that he doesn't know of any actor-manager who doesn't think first and foremost as an actor. Perhaps this explains why so many theatres have been allowed to drift into the hands of rent profiteers.

Besides, the formation of a Council such as Mr. Hicks would set up for the purpose of getting justice and equity for both artist and manager has already been attempted in this country, but with very disappointing results, as Sir Oswald Stoll will acknowledge. The organisation we refer to was known as the Entertainments National Industrial Council; it was born in March, 1920, and died in March, 1922. It was found that when one body of managers could not accomplish their own particular purpose, they either resigned or threatened to resign. It seemed to us that they were not pleased to see each other doing well.

On the labour side, it is but fair to mention, the only people to resign were—the actors; they did this perhaps because it was their habit to "think first and foremost as actors." If, as Mr. Hicks alleges, the Actors' Association has "ceased to be of any use," it is not the fault of the Association itself, but rather that of the many prominent actors who have declined to help in furthering its objects.

The greatest enemy of progress is the contented slave, and there is no slave so contented as the manager or artist who believes in nothing but himself. This type of creature has no time to improve anything but his own chance, and is ever ready to let the hindmost of his colleagues go to the wall.

It is because there are so many of this class in the theatrical profession that the A.A. has found it so difficult properly to organise and strengthen its forces. In fact, the so-called legitimate stage is over-run with men and women who would rather rave against the Actors' Association on the outside than make the slightest attempt to get inside and further its excellent objects. We have a few persons of the same kidney in the variety business, but they are impotent, thanks to the loyalty displayed towards the V.A.F. by the general body of music hall artists.

Mr. Hicks admits that a standard contract must always be the basis of a fight. As yet, however, the Actors' Association has not put up half the fight for a standard contract that the V.A.F. has done. Why, then, should the A.A. be described as a menace to the industry? The real danger consists in the indifference displayed by the average actor towards a movement established "to promote industrial peace and progress by all amicable means." If such means are not being employed by the Council of the A.A., then it is the duty of actors generally to take a hand in the movement, and at once.

Mr. Hicks conveniently forgets the serious economic problem with which most actors are faced when he rather unkindly urges that "it is ridiculous to suppose that a body of actors, nine-tenths of whom have no position whatever, can possibly try to cope with problems which involve enormous interests, they themselves for the most part never having had any other responsibilities than their weekly lodging bill."

This assertion, we presume, explains why Mr. Hicks is anxious to call in the aid of managers, actor-managers, and authors to show the poor irresponsible actors how to establish and run a real Actors' Federation.

Everybody knows that, with rare exceptions, the managers and the actor-managers are the real "tops" of the theatrical profession, but Mr. Hicks overlooks this fact when he insists that "the British Theatre Federation must be managed from the top, and not from the bottom."

Therefore, we may safely assume that what Mr. Hicks really desires to establish is an Actors' Federation which shall be run and controlled by managers.

This idea is already a "chesnut" in America, so, if British actors are wise, they will insist on the inception of something less unpalatable and more original.

THE POETIC PLAYERS.

"The Two Crowns."

Once again has the story of Mary, Queen of Scots, served as the basis of an historical drama. The West Central Hall, Alfredplace, was crowded on Friday evening when "The Two Crowns," by Clara Reed, was produced for the first time. Miss Reed has worked out afresh the facts connected with the relations between Mary and Queen Elizabeth. A very fascinating play is the result. It was remarkably well acted. Miss Reed herself was decidedly successful as Mary. She looked the part and played it with much talent, charm, and dignity. Queen Elizabeth, too, had a fine exponent in Miss Maie Hoey, who was also responsible for the production of the play. Miss Sybil Kerr as the Earl of Leicester, Miss Annie Goldberg as the Earl of Shrewsbury, Miss Frances Eggett as the Earl of Burleigh, Miss Alice Sheriff as Hannah Kennedy, Miss Dorothy Mitchell as Catherine Sefton, Miss Winifred Whittaker as Amy Foster, and Miss Carrie Hedges as Elizabeth Throgmorton all did well. The new production was received with enthusiasm by a large audience.

Albert Ambrose, scenic artist, a pupil of the late W. T. Hemsley, is busy on pantomime work for Mr. Maddox at the Garrick Theatre, Hereford.

"SECRETS" AT THE COMEDY.

ALL THE YEAR ROUND.

A Calendar of Interesting Events in the World of Entertainment.

Oct. 27, 1823.—A spectacular piece, entitled "**The Cataract of the Ganges,**" was produced at Drury Lane Theatre, which Elliston had just previously improved and enlarged in the most extravagant fashion. He was, in fact, on the eve of bankruptcy, nearly demented, failing in adventure after adventure, out of favour at Court. "The Cataract of the Ganges" was written by W. T. Moncrieff, best remembered by his adaptation of Pierce Egan's "Tom and Jerry" to the stage. Geneste records Moncrieff's declaration in the way of advertisement that he "wrote the play by Elliston's desire for the sake of introducing horses and a cataract. Jack Robinson, who affects to imitate Robinson Crusoe on all occasions, is a contemptible character." The play, revised by Blanchard, was revived under Chatterton's management so recently as 1875. Its reputed impressiveness and popularity then seemed incredible. About the same time Augustin Daly did "The Cataract of the Ganges" in New York, with Mrs. John Wood in the character of the heroine.

Oct. 23, 1839.—"**Jack Sheppard**" was produced at the Adelphi Theatre. This was one of many versions of Ainsworth's novel, but probably the most remarkable. It engaged Mrs. Keeley, whom many playgoers still remember. She died in 1899, being within a few years of a centenarian. Jack was probably her most famous part. Her salary, it is interesting to recall, was £15 a week. Her associates included Paul Bedford, as Blue Skin—a character with which he was long associated. The young actress went to Newgate for an atmosphere, and got the Adelphi stage carpenters to teach her how to plane real chips from real wood. It was their delight to keep her chisels sharp for the carving of her name upon the beam, as she sang "When Claude Duval was in Newgate thrown he carved his name on the dungeon stone." For many years the drama was a popular favourite until it occurred to the Lord Chancellor that it was a most immoral play. Then, for more years, from 1859 forward, Jack was a theatrical outlaw, though the French version, "Les Chevaliers du Brouillard," was translated into English as "Old London," and at the Queen's Theatre, Long-acre, Miss Henrietta Hodson made a great success as Jack Wastrell, in whom the authorities pretended not to recognise Jack Sheppard.

Oct. 29, 1872.—**Miss O'Neill** died. She left the stage in order to marry Sir William Wrixon Becher at a time when such marriages could be counted on one's fingers, and still created a sensation of the first magnitude. She was the daughter of an Irish actor-manager of notable eccentricity, who was wont to cry, when one of the members of his strolling company defaulted, "Give me a great coat and I will double his part with my own." Miss O'Neill left Dublin in 1815 for London, and first appeared at Covent Garden as Juliet. "Never in the metropolis," says a famous recorder of that time, "was such an impression made by any actress. It has been said that the phrase "tears in her voice" was coined in respect of Miss O'Neill by the French actor Talma—but, if he used it, it was in the way of quotation.

Oct. 30, 1891.—Foundation-stone of **Daly's Theatre** laid. This house was planned and built by the late George Edwardes, and immediately leased to Austin Daly, who made the initial mistake of giving it his own name, and proceeded to fly the Stars and Stripes in the face of London. As a visitor with his Company of American comedians, Daly had been received with the utmost hospitality by the English people, but his spread-eagle attitude was greatly resented, and he made no great success in Leicester-square. He gladly sub-leased to George Edwardes, at a profit rental, that gentleman's own house, and in such circumstances it was operated for many years, until the Daly lease exhausted and the property fell in to the Edwardes estate again, to which its immensely increased value proved somewhat of a Godsend.

Oct. 31, 1614.—"**Bartholomew Fair,**" Ben Jonson's comedy, was first performed at the Hope Theatre, London, by the Lady Elizabeth's Servants—the Lady Elizabeth being James I.'s daughter. Few dramatic productions are so completely entitled to the description "historical." Ben Jonson gives a picture of the famous fair at a most interesting stage in its existence of centuries, life-like and vivid, as we cannot get it from any other source. It is not so very long since the Phœnix Society gave us an opportunity of seeing this comedy, which in turn suggested an artistic and beautiful scene to Mr. Charles B. Cochran for his "Fun of the Fayre." "Bartholomew Fair" was always a favourite with the people, no doubt because of the ridicule with which it covers the Puritans. It was revived immediately after the Restoration, and was very frequently honoured with the Royal Command.

Nov. 1, 1872.—To the **Oxford Music Hall** belongs the unenviable distinction of having been the first London music hall destroyed by fire. That was in 1868. Charles Morton, rendered homeless, proceeded to North Woolwich Gardens, and eventually to the Philharmonic. The Oxford was rebuilt, and reopened in August, 1869, by Messrs. Syers and Taylor. After a second fire, above recorded, an improved and enlarged Oxford opened in 1873. It was then under the direction of Mr. J. H. Jennings, but eventually it was disposed of to a limited liability company and linked up with what were known as the Syndicate Halls—the Pavilion and the Tivoli, to wit. Under these auspices it was from time to time enlarged into the present spacious and beautiful building.

Nov. 2, 1887.—**Jenny Lind** died, near Malvern. She was a Swede of humble parentage—eventually the wife of a German pianist, Otto Goldschmidt—but she spent much of her life in England, where she was much beloved for her magnificent benevolence and great piety. Jenny Lind made her first appearance in London in 1847. Her early triumphs were made in opera, but in a few years she left the stage and sang only at concerts. Her share of an American tour in 1849-52, under the direction of Barnum, was no less than £35,000, in those days a truly enormous figure.

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THE FUNNIEST FARCE IN LONDON.—"NEARLY AS FUNNY AS 'CHARLEY'S AUNT.'"—"Evening News."

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ROBERT NAINBY. CHARLES BROOKS.

EVERYMAN, Hamp. 7224. Evgs., 8.15.
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By John Drinkwater.
LAURA COWIE. CLARE HARRIS.
RANDLE AYRTON.
HARCOURT WILLIAMS.

THEATRES.

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NIGHTLY at 8.15.
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A Musical Comedy, by Albert Willemetz. Adapted by Ronald Jeans.
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COLISEUM. NOV. 6.
M. GEORGES BERR
(SOCIETAIRE DE LA COMEDIE FRANCAISE)
and Co. in the One-Act Play,
"GRINGOIRE," by Theodore de Banville.

COLISEUM. NOV. 13.
M. SILVAIN
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"LITTLE LOVERS."

Comedy, in Three Acts, by Esmé Wynne-Tyson, Presented by the Repertory Players on Sunday, Oct. 22, at the Aldwych Theatre.

Paul Myse ..... Hugh Wakefield
Freddy Fane ..... Neil Curtis
Pauline Myse ..... Muriel Alexander
Mrs. Aston-Hooper .... Ethel Griffies
Veronica Mendle .... Joyce Kennedy
Laurie Chalmers .... Henry Kendall
Dennis Wode ..... Henry Oscar
Vera Wode .... Jean Webster Brough
Maid ..... June Wyndham
Angela Pemberton ..... Dorothy Rundell
Mrs. Griswell ..... Olive Walter
John Greswell ..... William Pringle

We are told that "Little Lovers" was finished four years ago, when the authoress was only nineteen. From the play's knowledge of life we could have guessed as much, but at the same time the humour of the dialogue reveals Miss Esmé Wynne-Tyson as a writer of some promise. One or two of the lines are quite brilliant, and if the other characters had been as well drawn as Paul Myse, who is a witty egotist, we might have had a good play. As it is, most of the other people are very tiresome creatures, pretending to be exceedingly modern, in none of whom can we really take the slightest interest.

Pauline Myse is a young writer with advanced ideas, who talks a great deal about Bernard Shaw and Plato's Republic. Her notion of freedom allows her to flirt with the affections of several young men, one of whom, Dennis Wode, is so infected with her ideas that he flouts the idea of marriage and neglects to propose to her. This is annoying, as she is really in love with him. So she accepts the offer of another young man, Louis Chalmers, and six months later is married to him. At a party Dennis reappears, and there is a very indiscreet and passionate scene, which leads Laurie to suspect that something is wrong. The wife goes to her room and the husband confides in a brainless young woman named Vera, who, equally indiscreetly, plants a sisterly kiss upon his hair. This episode is witnessed by Pauline. There is a dramatic outburst before the reassembled company, and off she goes to a country cottage. Here the play degenerates into farce, and some of the jokes that are intended to frighten the landlady are not in the best taste. The young authoress should learn that "landlady baiting" is really bad form. However, things are amicably explained, and Pauline returns to domesticity.

Mr. Hugh Wakefield had the best part as the cynical young author, Paul Myse. He acted exceedingly well, and spoke his lines with an easy grace and sense of humour. Miss Muriel Alexander acted finely as Pauline, and Mr. Henry Kendall played well as Laurie. Mr. Henry Oscar inclined to over-emphasise the heavy moodiness of Dennis, but he gave a fairly satisfactory idea of a very unsatisfactory part. Miss Jean Webster Brough was good as Vera Wode. The play was well produced by Mr. Richard Bird.

Miss Eva Barnes has opened a branch academy at 26, West Street, Charing Cross-road, next to the Ambassador's Theatre. The head office will still be 4, Soho-street, Oxford-street, W.1.

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THURSDAY, OCTOBER 26, 1922.

ENTERTAINMENTS AND THE POLITICAL SITUATION.

THE imminence of a General Election should rouse the entire amusement profession to a sense of the necessity of making a combined effort to improve the conditions under which their business enterprises are run. When MR. J. B. MULHOLLAND wrote to us last week, the recent sensational events in the political world had not taken place. But the change of Government made over the week-end gives emphasis to the words he employed. "Here is a great opportunity," wrote MR. MULHOLLAND. "Will we make use of it? Will anybody do anything?"

A Great Opportunity.

The Provincial Entertainments Proprietors' and Managers' Association have passed a resolution to secure the repeal of the tax at the earliest possible moment. But they do not say how they propose to do it. MR. PERCY B. BROADHEAD, the president of the Association, told his hearers at the meeting that three different scales of duty had been proposed to the Chancellor of the Exchequer, in order to obtain some amelioration of the duty, but in each instance he had turned it down. In one case he declared that the amendment would reduce his revenue by nearly £6,000,000, in the next that he would lose £3,700,000, and in the third that his loss would amount to £2,000,000, and he could not even afford to part with that.

MR. BROADHEAD takes the view that the tax is more harmful than beneficial to the State—a contention with which we entirely agree—but he goes on to deprecate the use of screen or platform propaganda, and in that we are not completely at one with him. We believe that a judiciously organised campaign carried out in theatres, music halls, and cinemas throughout the country would do much to influence potential legislators. Each candidate in the forthcoming election should have addressed to him a series of questions inviting him to promise to support the entire abolition of the tax, and each answer could be flashed nightly on the screen of every place of amusement in the constituency.

Some might be inclined to discount the efficacy of propaganda which included the sailing of a barge filled with demonstrators up the Thames to the Terrace of the House of Commons, but the fact remains that the times for selling chocolates and ices in theatres, in the interests of which such tactics were adopted, were appreciably extended. Agitation usually achieves its object in the end, and when a Parliamentary candidate is estimating the number of supporters he may count upon, he would think twice before refusing at the polls to fall in with the wishes of his constituents.

The iniquitous nature of the tax, so far as it affects entertainment proprietors, has been insisted upon over and over again in these columns. Less than a year ago we gave statistics which showed how adversely the tax operated throughout the country. We showed that in a great proportion of the cases the tax was paid on losses as well as profits, and we gave startling details of its disastrous effect from the managerial point of view.

The Voice of the Public.

Up to the present the voice of the public has not been heard on the subject, because it has had no means of expression. The feeling of resentment among the amusement-loving public is, we are positive, very strong. They consider that after paying the heavy taxes on the various items of expenditure which are involved in a visit to a place of entertainment—the conveyance thereto, the refreshments which accompany it, &c., they ought not to be compelled to pay another tax on top. They certainly do not pay more on the prices of admission, for the one thing which the tax did was effectually to prevent an increase in that respect—although even now the rise in commodities is still 80 per cent. above pre-war level.

People find it desirable to have amusement—indeed, it has been conceded that it is necessary to good living—and it is monstrous that a section of the community should be singled out to bear a tax therefor. The public take their pleasures in various ways—in backing horses, in playing football, in cricket, tennis, dancing, and a score of other pastimes, but in no case are the participants therein called upon to contribute a farthing in the way of taxation.

AS YOU LIKE IT.

Do You Believe in Luck?

"Yes, a little," replies Phyllis Terry. I believe in a lot!

* * *

Little Jack Horner sat in a corner,
Seeking, with eager gaze,
Thro' columns and rows of theatrical shows
The plums in the current plays.

* * *

The plays to pick are those that don't need the axe.

* * *

"A. A."—

Does not stand only for frowns. It stands also for "Ambrose Applejohn."

* * *

There is a big trial in "The Balance"—and another big trial while the standard contract is in the balance!

* * *

The idea of standard contracts, of course, is to prevent people from *having* to stand 'ard contracts.

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Suggestions.

Play-teas are in the offing again. Go as yourself, and you'll represent "Me, dear."

* * *

Wink wickedly, and you'll indicate "The Way of the Ogle."

* * *

Make yourself stout in figure and half-a-century in age, and you'll be "Round in Fifty."

* * *

Love in a Bootshop.

"Dédé" gives us a sample of love-making among boots and shoes. What sighs?

* * *

Theatrical managers do not misunderstand Dolly Duncan, Trix and Co., when they promise to be sisters to them.

* * *

Seats should be tax-free—as the pained and angry father said when chasing his mischievous son.

* * *

He wanted something high up in position and low down in price. "Have you anything left," he asked "in the atmosphere?"

TOUCHSTONE.

THE PLAY IN PARIS.

Gambling Farce at the Palais Royal—A New "Madame Sans-Gene"—Other Revivals.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—On Tuesday Gustave Quinson presented at the Theatre du Palais Royal a new vaudeville, "La Merveilleuse Journée," in three acts, by himself and Yves Mirande, but he omitted to invite the Anglo-American critics. And yet the play is, for once, suitable for export. Indeed, it comes near being a romantic comedy, which, with a little toning or judicious pruning, might have been quite suitable for the present Ambigu-Comique or the creation of a permanent real family house in Lutetia, and which at present does not seem to exist, for the reason, no doubt, that it would not pay expenses. However, the second act, depicting the Casino at Deauville, by its animation, realism, and amusing situations, with fervent gamblers staking their fortunes, is sufficient to make "La Merveilleuse Journée" another successful Palais Royal farce. Blaise is a chemist's assistant in a small provincial town, his main distraction being a violent flirtation with his employer's wife, a passionate, buxom lady divertingly impersonated by Mlle. Peuget. Max Dearly holds the rôle of the *potard*, and he is seen to the best advantage. Excepting for a millionaire suffering from all sorts of imaginary diseases, there would be nothing for the local doctor and his friend Pinede the chemist, to live upon; and it came as a shock when the wealthy invalid took it into his head to spend the summer by the sea at Deauville, taking Blaise with him to continue a prescribed series of injections. The faithful youth thus accompanies his rich client to the gambling rooms in the Casino, and is tempted to try his luck, to such an extent that he wins half a million francs during the evening. This is the marvellous day predicted by the title. Blaise falls in love with a pretty girl and buys her a pearl necklace. Money easily earned has no value, and the former impecunious pharmacian makes things hum, until he returns next day to the tables and loses all he possessed. Then he sadly retraces his steps to the provincial shop. However, the girl with the pearl necklace, who was visiting Deauville also for the first time, and was only a respectable little music teacher at home, admires the young man for having so generously expressed his regard and goes off to join him. She gives back the costly present, whereby Blaise is able to buy up the chemist's shop and to marry the girl he loves. There are certain passages of doubtful good taste, but, on the whole, this latest production is a rollicking entertainment destined for a long run.

"Madame Sans-Gene."

The Porte Saint-Martin has revived the ever-green five act piece of E. Moreau and Victorien Sardou, with Mme. Armande Cassive in the title-rôle. This talented lady (replaced by Mme. Norbert in "La Pomme" at the Theatre Michel) impersonates the part to the satisfaction of all, but we cannot forget Mme. Rejane.

"Les Ratés."

Jacques Hebertot revived this piece, in 14 tableaux, by H. R. Lenormand, at the Theatre des Champs-Elysées last evening (Saturday), with the Russian actor, George Pitceff, and Mme. Kaiff as the leading protagonists. Mme. Pitceff, by the way, who recently met with a serious accident, which caused the postponement of her husband's presentation of Shakespeare here, is progressing favourably. It is to be feared "Les Ratés," a most interesting effort, will not fill this immense theatre, more suitable as an opera house than a home of psychological comedy, and that the title will apply as much to the courageous enterprise of presenting this work of a new school as to the play itself. A *raté* is a word in local vernacular signifying one who has failed in life.

"Le Mariage de Mlle. Beulemans."

In a like manner Lenormond's "La Dant Rouge," unfortunately, does not seem to have caught on at the Odeon. Nevertheless, it came as a surprise when Firmin Gemier announced a revival of Fronson's famous Belgian comedy, first presented in Paris so many years ago at the Bouffes. "The Marriage of Mademoiselle Beulemans" was given as a *première* at the Odeon at to-day's matinée, and also holds the bill to-night, now being in the repertoire of this State subventioned theatre.

"Ce Bon Monsieur Zoetebeck."

The Theatre Albert I., named after the King of the Belgians, fittingly brought to the French capital the above-entitled three-act comedy by Vanroy and Bavard. Good Mr. Zoetebeck also hails from Brussels. Although an upstart, he is sympathetic, like M. Jourdain in "Bourgeois Gentilhomme," and happy to attend to his own business until a crook entices him to Paris on the pretence of obtaining for him a French decoration or medal and then robbing him. But a brave little damsel from Brussels causes the thief to be arrested, and as a reward she marries good Mr. Zoetebeck. Perhaps the success of the Beulemans family prompted the production of the comedy, which deserves to have a run here. Emil Deluc heads the troupe and saves the situation by his handling of the title-rôle.

THE DRAMA IN AMERICA.

"R.U.R."—"Thin Ice"—"Why Men Leave Home"—"The Faithful Heart."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, October 14.—The Theatre Guild has begun its fifth season at the Garrick Theatre with an extraordinary play, called "R.U.R." It is not only a play, it is a parable; it is a Czecho-Slovakian melodrama in three acts and an epilogue, by Karel Capek, and is the first play from that country to be produced in America. Paul Selver and Nigel Playfair wrote the English version. "R.U.R. stands for Rossum's Universal Robots. The play begins at some time in the future at the factory of the company that manufactures the Robots, or mannikins. These mechanical creatures are turned out by the thousand. They are capable of any kind of mechanical skill, and one, Robot, can easily do the work of two men. Harry Domin, the factory manager, explains that these expert dummies are thus employed in order that the real humans, the intelligentsia, may have leisure to perfect themselves in the realm of reason. Ten years later Domin—who has married Helena, daughter of the head of the firm, as the shortest way to quieten her scruples concerning his work—is elated by the success of his experiment, but is beginning to be anxious. The demand for fresh supplies of Robots, to fill the factories, and the armies and navies of the world, and provide food for powder on the battlefields of the world, is incessant, and profits are piling up enormously, but strange and unexpected symptoms are apparent in the mannikins, who are manifesting a disposition to think, combine and revolt. It turns out that the physiologist of the firm—partly at the instigation of Helena, with whom he is in love, and partly from scientific curiosity—has been making experiments on his own account and filling the skulls of his Robots with new and dangerous brain matter. Organised and armed, these creatures are beginning to realise their power, to conceive notions of seizing the governments of the earth, of upsetting the old social order and making the forces of intelligence the slaves of numbers and brute strength. The crisis comes when the Rossum directors, besieged and cut off from all communication with the outside world, await annihilation by the monsters of their own invention. Their last hope vanishes when it is discovered that Helena has burned the formula for producing the artificial life with which they dreamed of making a final desperate bargain. In the last act, the last handful of human beings left in the world are crouching in a room into which Robots finally force their way, and with fire and knife destroy the last remnants of the old civilisation. As done at the Garrick, this scene is a fine piece of stagecraft and a highly creditable achievement. In the epilogue only old Alquist, the superintendent of the works, is left. He tries to recover the old formula, but it is beyond his powers. But while he is engaged in this fruitless task, he witnesses in two of the Robots a gradual development of human instincts and ideas, and he hails the pair as a new Adam and Eve who will repeople the world and give mankind a fresh start.

Basil Sydney gives a fine performance as Harry Domin, while Louis Calvert, Henry Travers, John Rutherford, Helen Westley and Kathleen MacDonnell contribute to the successful presentation of this vividly imaginative play.

"Thin Ice."

Percival Knight is the author of this lively and entertaining comedy, and he has made a big hit in it at the Comedy Theatre. The title refers to the strained relations of the hard-drinking Whitney Nelson and Helen, his flirtatious wife. As the play proceeds the ice gets thinner, but the resourceful Mr. Burbridge, the new butler, a sort of Admirable Crichton, brings first aid to the estranged husband and wife, enabling them to keep on their feet. Burbridge is an ex-officer, temporarily hard up, and a member of one of the best families in England. He has been Nelson's commanding officer, so he naturally takes command of him and the rest of the household. The trouble is caused by Nelson's drinking and the attentions of Alan Woodruff to Nelson's wife. Moreover, a younger sister of the latter, Edith, is in danger of being ensnared by a fortune-hunter, Pedro de Cardille. Burbridge shows up the interloper and the fortune-hunter and sends them packing. He brings Nelson and his wife together again, and wins Edith for himself. Then a cablegram from England informs him that he is heir to a title and estate. The success of the play is largely due to the acting of Mr. Knight, whose Mr. Burbridge is a most delightful characterisation. Olive Wyndham as Edith, Gilda Leary as Nelson's wife, and Felix Krembs as Nelson are perfect in their parts.

"Why Men Leave Home."

At the Morosco Theatre this three-act comedy by Avery Hopwood has scored a success. The scenes are laid on Long Island. Tom, a young husband, is berating his fortune because Fifi has been in Europe for several months without even sending him a cablegram asking for more money. Suddenly Fifi appears, accompanied by two women friends, married gadabouts, and their long-suffering husbands. When Tom and Artie and Sam leave the room to debate among themselves how they will persuade their giddy wives to reform, the wives enter. They put two and two together, and arrive at the conclusion that in their absence Tom and Artie and Sam have been consorting with women of low designs. The three men cure their wives of their folly and distrust by allowing them to think that their suspicions are correct. The piece is cleverly acted and is very amusing.

"The Faithful Heart."

This play, by Monckton Hoffe, that Max Marcin has brought over from London and produced at the Broadhurst Theatre, tells the old story of the lass that loved a sailor, but tells it in such a charming and delightful way that it fully deserves all the nice things said about it in the newspapers. All New York will want to see this romantic comedy. It is admirably acted by Tom Nesbitt, Flora Sheffield, Daisy Markham, Herbert and Daisy Bellmore, Lionel Pape, and others.

MONOTONOUS—NEVER!

By LORNA POUNDS.

The monotony of life! How folks grumble and rail at it! But is there such a thing? When I hear people talking about the monotony of life, I'm pretty sure that it is they who are monotonous! A man, it is said, is master of his fate—and I suppose that includes women, too!

Just think of it! I, and my fellow players, have appeared in "Rockets" at the Palladium over four hundred times—every afternoon and every evening since February. "How wonderful!" I can hear a member of the audience exclaim. "How thrilling!"

But how, may I ask, would you like to change your clothes something like forty times a day repeat the same lines, and hear the same old music from the overture to "God Save the King" week after

[Photo, Campbell Gray.
LORNA POUNDS.

week, month after month. Believe me, there can be nothing more monotonous than to play a long run of a successful show like "Rockets"—if you are the monotonous kind!

Living the Part.

I am not one of the monotonous kind, and I may say with truth, neither are the rest of our company! Each time I go on to the stage I play my part for the first time! I don't act it! I live it! I enjoy it! I re-create it every night, just as I did on the first night.

"Rockets" has given me a splendid chance to show what I can do in the way of character acting, and I am sure that the success I have achieved is largely due to the fact that I have visualised vividly, and entered into the lives of the characters I portray.

For instance, in the 'Metropolitan Tube Station" scene, when I play the scholarship child, who is being taken for the day to Watford by her fond parent (Charles Austin), I start living the part as soon as I begin to put on my funny, but typical, print dress. "This is my precious half-term holiday!" I say to myself. "And I'm going fishing! I'll catch a big 'un, you see!" I feel immensely gay until the expedition actually starts, and then—just as in real life—I find that anticipation is better than realisation! Pa and Ma are harassed and cross! My small brother (Ivor Vintor) is naughty with excitement, and so am I! We lose the train, we lose the tickets and the luggage! The audience shouts with laughter because we are so natural, but I almost find myself in tears at the end of the scene at the thought of the spoiled day!

Monotonous! Never! We never play the scene the same way twice! At any moment Charlie Austin may spring a new joke on me, which I have to cap, or I may do my best to disconcert him by introducing impromptu business, just as the mood takes me. Our comedy scenes are one of the most exciting experiences I have ever had, because I never know what is going to happen next.

I always find my song, "Colourland," stimulating. With the stage set in its beautiful surprise scenery, the rainbow lights playing upon my fantastically-dressed chorus, which moves rhythmically behind me, I really feel I have passed for a moment into some exotic land where there is no income tax or Eastern question, and where the Irish are a peaceful, home-loving race, always wanting to get back to mother!

My Favourite Character.

I play my favourite character, however, towards the end of "Rockets," when I, as the mother, and Charles Austin, as the father, take our son (Ivor Vintor) to the Zoo. The character is a humorous one, and yet can be played with a touch of seriousness which I relish. As this mother I feel the cares of the family are upon me. If I'm not firm and self-controlled, our little home in Brixton will go to pieces! I treat my husband with just the amount of biting scorn that keeps him in order. And bless me! how I do love the kid! There is a thrilling moment at the end of the scene which gives my sense of the dramatic full play. There isn't a performance goes by but I feel a thrill of horror when my boy falls into the bears' cage! Monotonous? Hardly!

I don't think an actress was ever given a part so full of contrast as mine in "Rockets." In the "Restaurant" scene I play the Vamp. This naturally requires a totally different attitude of mind from the Kiddie or the Mother part. Here my clothes help me. I wear a white spangled tunic frock, with a long collar, caught to my wrist with a diamond bracelet, and my new Paris restaurant hat, which consists of a half-moon of golden sequins, plumed with red feathers at either side. This elaborate costume helps me to get into the requisite mood, but I must own that I do play the scene which follows with my tongue in my cheek! Freddie Forbes comes under my spell, but, of course, Charlie Austin is one too many for me. I always tell him that one of these days I'm going to cut the elastic he fastens his pocket-book to, and end the scene by getting away with the thousand pounds.

If you find life monotonous, my advice is, use your imagination! See things! Keep on seeing things! Find a new pleasure in the things you have to do every day, and you'll make the people with whom you come in contact happy, as well as yourself.

That's what we do in "Rockets." It's really a case of romp, and the world romps with you. Be monotonous, and everyone will wish you'd go and be a nice quiet Robinson Crusoe alone!

AMUSEMENTS IN SOUTH AFRICA.

FROM OUR OWN CORRESPONDENT.

CAPE TOWN. — Sept. 21. — OPERA HOUSE.—S. L. Leonard Rayne; G. M., Grant Fallowes; D., African Theatres, Ltd.; Mr., W. P. Woodman.—The 1922 Musical Comedy Company has been drawing excellent houses with "Oh! Oh! Delphine," the last production of the season, which finished Sept. 23. The play was well staged, the scenery and dresses being particularly good. As Delphine, Miss Olive Turner gave a talented touch to her character, winning appreciation for a delightful performance. Miss Dorothy O'Shana was excellent as Simone. Mr. Charley Harvey was exceedingly amusing as Colonel Pourponnet. As Alphonse Bouchotte, Mr. Coningsby Brierley proved himself a clever comedian. Mr. H. V. Cropton as Victor Jolibeau, sang nicely. The remainder of the cast was in capable hands. On Tuesday, Sept. 26, Miss Ruby Millar, supported by Charles Carson and company, opens a Cape Town season with "The Edge o' Beyond."

TIVOLI.—M., John S. Goldstone.—With a well-balanced bill, Manager Goldstone is drawing good houses. For week commencing Sept. 20, the Snellings, boy and girl acrobats; Fred Gilmour, comedian and whistler; June Mills, the clever American comedienne, assisted by Wm. Innes, bass vocalist. Miss Mills, in her second week of a return visit, has not lost one point in her popularity. Her clever and amusing business is a sure winner. Mr. Innes, with his excellent singing, shares Miss Mills' success. Rex Romaine and Stella Esdaile, in a vaudeville cocktail, present a neat and amusing act, gaining well-merited appreciation. Gladys and Frank Alber, Australian comedy entertainers, put up a good act. Bert Terrill, the Dutch comedian and yodeller, has made a hit with his clever act. His show is something away from the usual, and having a pleasing voice, he renders his songs in good style. Miller and Canning present "Playing the Dickens." Their business on the bars is good.

For week commencing Sept. 27, Jack Straw, assisted by Geo. Carrol, in song scena, "Jack Comes Home"; Zellini, burlesque juggling act; Herbert La Martine and Teddy Sherry, dancing act (return visit); Miller and Canning in "Playing the Dickens"; Gladys and Frank Auber, comedy entertainers; Fred Gilmour, comedian and whistler; The Snellings, acrobats.

BEHIND THE SCENES.

When A. W. Baskcomb leaves "Snap!" for pantomime it will only be a case of "Au Revoir!"

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Godfrey Tearle has practically decided upon his first two Apollo plays.

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One wonders if a carol will be introduced into "The Last Waltz" now that Christmas is near.

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The London Mail makes it more evident than ever that José Collins is the only actress of her type.

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A famous comedian being advertised as "the mainstay of the show" rather suggests that without him the show (and other actors) would fall down.

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The Vaudeville wasted no time in making libretto "copy" out of the political crisis.

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Herbert Mundin, one hears, is collecting Lloyd George's photographs for all he's worth.

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On one side of Panton-street last week were people waiting to take money out—on the other side, as usual, were people waiting to put money in.

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"Smile on—the beer's a little bettah!" is a tavern "gag" nowadays in the Strand district.

* * *

More than one publicity campaign is proving a McHuge success.

THE VARIETY WORLD.

A Popular President—Benevolent Fund Saturday—Poor Pogo!—Managerial Changes.

A Popular President.

The Committee of the Music Hall Ladies' Guild have great pleasure in announcing that Lady de Frece (Miss Vesta Tilley) has kindly consented to again act as President for the ensuing year. It is good news to hear that Lady de Frece has sufficiently recovered from her accident to leave for Brighton.

Benevolent Fund Saturday.

Saturday is to be "Benevolent Fund Saturday," and a special appeal will be made throughout the country, through the medium of the weekly collection boxes. There is a heavy drain on the Benevolent Fund owing to the many extreme cases of poverty and distress among variety artists, and it is hoped that the appeal will meet with a hearty response. The Fund must not be handicapped in its good work of helping the unfortunate.

Caught!

People should look before they leap—or write! During last week much laughter was caused at the London Coliseum by the Bros. Griffiths' "Remarkable Performing Horse, Pogo." The management had a smile out of the "performing horse" when they received a letter signed by "a number of animal lovers" stating that the writers intended visiting the Coliseum that week to see the Duncans, but finding that the management still indulged in "animal turns," would wait until they could see the Duncans at some other place of amusement, where they would not have "their feelings harrowed by seeing a poor horse, or some other animal, go through silly tricks and contortions behind the footlights." As a matter of hard fact, Pogo's front legs are Griffiths fils, and its hind legs Griffiths père.

New Manager for Birmingham Grand.

The successor to Mr. H. J. Crane in the management of the Grand Theatre of Varieties for Moss' Empires at Birmingham is Mr. F. A. Jolly, who, for three and a-half years has been assistant manager at the Empire, Leeds. Mr. Jolly has been sixteen years with the Moss people, and was prior to the war at their head office. He served in the war for four and a-half years, joining the London Scottish on Aug. 7, 1914, and going out with the 1st Battalion in September the same year. He became unfit through exposure and shock, and subsequently gained a commission, serving on the Western Front as gas officer until February of 1919.

Getting the Bird.

Alec Daimler, of Daimler and Eadie, tells us that they got the bird at Madeira; in fact, they got four—two green and two grey of the feathered species, and that he and the wife are busy rehearsing this parrot quartette. Daimler and Eadie had a very good time in Africa, both as regards the act, and socially, and we hear that Alec, junior, carried off nine sports' prizes. Alec and Dora are this week at the Alhambra, and next week play Hanley, returning to the Stoll tour.

Manager Honoured.

Mr. H. R. V. Addenbrooke, general manager of the Tower, Morecambe, was a few days ago unanimously elected president of the Morecambe Chamber of Trade. This is the second year in succession that Mr. Addenbrooke has held this position, and is a graceful recognition of the theatrical profession in that town. Mr. Addenbrooke is also chairman of the Morecambe Carnival Illuminations and Decorations Committee, and chairman of the Morecambe Entertainment Proprietors and Managers' Association.

Presentation to A. E. Story.

Mr. A. E. Story, who has held a position under the Moss' Empires banner at Newcastle-on-Tyne, has been transferred to the Empire, Sheffield, as assistant manager, and has entered on his duties there. On leaving Newcastle Mr. Story was presented with a gold watch, suitably inscribed, as a mark of the esteem in which he was held by his associates there.

Daisy Taylor.

At the Islington Empire last week that versatile Scottish artist introduced a new number, "Never Mind," which met with much approval, as did her wireless number and her "Mammy" song. On Thursday Daisy was asked to deputise at the Holborn for Hilda Glyder, and did excellently. Daisy remains in town until December, when she may be seen in panto.

Fashion at the Victoria Palace.

The beautiful cloaks and gowns worn by Miss Jane Ayr—who is appearing this week at the Victoria Palace with "Jack" (J. Ord-Hamilton)—were executed by Mme. Desiree, of Mayfair, from exclusive designs of H.I.H. Princess Andrew of Russia.

Lily Masters.

We are pleased to hear that Lily Masters, who is at present in a sanatorium down Bournemouth way, is making excellent progress. She sends her regards to all inquiring friends, and would be pleased to hear from those who have time to write to her at Linford-gardens, Ringwood, Hants.

Rene Ralph.

When Rene Ralph makes her reappearance at the Victoria Palace, on Monday, she will introduce two new numbers, written by Paul Thomson, and composed by herself. For Pantomime, Rene has been engaged by Mr. Francis Laidler to play Dick Whittington at the Prince's Theatre, Bradford.

V.A.B.F. and I.

Jack Shields, in sending donation of £1 to the Fund, writes as follows: "I have just returned from a 12 weeks' tour in Scotland, and brought back with me a miniature bottle of Scotch whisky, about a glass. I raffled it at the Oxford Hotel, Fleetwood (Tom Baker), at 6d. a time. Of course, everybody thought they were getting a real bottle, but the spirits didn't walk. A few of the pros. that "fell" were Walker Bishop, Edwin Lawrence, Jack Roberts, Fred Lester, The O'Moores, Tom Baker, and others, up to the number of 40. Hoping the enclosed £1 will do somebody a little good."

Morny Cash and Albert Whelan arranged to play a golf match for £5, stakes to go to the Benevolent Fund, but couldn't agree which golf course to play on, so the match fell through. Mr. Cash has kindly sent £2 10s. as a donation, for which the Committee thank him.

Sam. Barton sends £5 on behalf of Miss Jennie Hartley and himself, being £4 12s. 6d. collected on board the R.M.S. Niagara during a trip from Australia to America, to which he added the balance to make the amount even money. The Committee are very grateful to him for remembering the Fund.

The Terriers.

At the meeting on Sunday last Braddy Shaw officiated as W.T., Walter Norman as V.T., Will B. Willby G.C., Ken Barton W.I., Jack Cottrell W.D., George Heed Y.B., Charles Clark organist, and Arthur Were secretary.

A hearty welcome was extended to Billy Stewart and Charles Clark upon their reappearance in the Kennel.

The following application for membership has been received: Second notice, Arthur Day (Ten Loonies).

Tickets for the ladies' dinner and concert, to be held at the Grafton Hotel, Tottenham Court Road, on Sunday, Nov. 26, 1922, may now be had of the secretary. Terrier Albert Voyce will occupy the chair upon the occasion.

Terrier Braddy Shaw is leaving Euston on Saturday next, 28th inst., at 9.20 a.m. en route for Australia. He will be pleased to see members at the station.

The election of officers for November will be held on Sunday next.

Billy Bennett.

At the Stratford Empire this week, Billy Bennett is paying an early return visit to this house. On Monday, Billy kept the audience greatly amused for 20 minutes.

Ray Wallace

That popular mimic at the piano, Ray Wallace, is presenting a new act this week at Stratford, entitled "Variety," which was heartily received on Monday evening.

Bruce Green.

When Bruce Green returns to town at Chiswick on Nov. 13 he will introduce all new numbers, including "Allez Up" (Carter and Carlton), and a medley, "The Bride." For panto. Bruce plays Dame in the London Hippo. production at the Empire, Sheffield, this year. Lily Morris, Jay Laurier, and Kiddy Kennedy are other favourites with this show.

Death of Walter Redmond.

The old order of things at music halls has completely changed, and a link with those traditions passed away in Mr. Walter Redmond, of Thistlewaite-road, Clapton. Mr. Redmond was 86, and as a young man came to London, after touring as harpist, violinist, and tenor vocalist, in early days, with old Irish minstrels. He was a partner with Jolly John Nash at the old Strand music hall, and afterwards joined the once-famous Mohawk Minstrels as musical director. He wrote many popular songs, and was very well known in the profession.

Will Fyffe.

At Wood Green last week Will Fyffe was a big favourite on his first appearance at this house. This week Will is the principal attraction at Shepherd's Bush.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that forty-two death levies are now due upon the 1922 books. Red stamps forty-three.

Malcolm Scott in Melbourne.

When Malcolm Scott left Melbourne on the 10th ulto., by the S.S. "Naldera" he had a wonderful send-off after his most successful season. As the ship left the harbour, Harry Gould—playing with Ada Reeve in "Spangles"—with a friend flew in a machine round and round the boat for a mile or so, and dropped streamers from the 'plane.

Willie Rolls in Town.

The acrobatic roller-skater, Willie Rolls, is back in town this week at the Holborn Empire. We hear that Willie is now negotiating for a return trip to America to begin in August next. Next February he goes to fulfil an engagement in Paris, and is taking with him a specially prepared system for breaking the bank in the Casino.

Southwood and Pink Lady.

At the Alhambra this week Southwood and his Pink Lady are presenting their delightful act in town again. Next week they will be at the Chiswick Empire, where they will be introducing some new material.

"Wild Oats."

At Woolwich last week that original entertainment, "Wild Oats"—which has been revised since we saw the show at Edmonton recently—made a very favourable impression with the various managements who have booked it for their respective tours. Messrs. Elder Hearn, Jack Taylor, and Tommy Mostol are to be congratulated on providing an excellent all-round show.

Mrs. Dobson.

For the past few days, Mrs. Dobson, of Dobson Studios, has had a busy time in town booking orders for Christmas photo. calendars. Mrs. Dobson returned to Liverpool on Tuesday, but hopes to be back the week after next.

Violet Romaine.

Miss Violet Romaine, the charming vocalist, is again playing at the Opera House, Belfast, this Christmas in pantomime, this being her fourth year under the management of Mr. Fred Warden.

Osborne and Perryer.

That entertaining couple, Osborne and Perryer, who were appearing last week at the Hippo., Exeter, remain in the provinces until the end of next month, when they will make their re-appearance at the Victoria Palace.

Guy's Famous Band.

At the London, Shoreditch, this famous brass band perform, among other items of their repertoire, the great battle scene of "1812"—a very fine orchestral effect, full of realism; a selection from "William Tell" overture, "Persian Scena," and a march, "Blaze Away." All these are played with wonderful precision and mastery of the various instruments. The conducting is quite a feature. Next week they will, we hear, have a new refit of uniforms and a special scena.

Leslie Barker.

At the Theatre Royal, Bradford, Leslie Barker is shortly producing a new show for Mr. Laidler for a short season. In addition to himself, Leslie will be supported by Gladys Watson, Edith Maude, Jack Strachey, and A. McAllister. For pantomime, Leslie returns to the Theatre Royal, Leeds, for Mr. Laidler's production of "Cinderella."

Sybil Weston.

Looking in at the Empire, Woolwich, last week, we saw Sybil Weston—the talented daughter of Bert Weston—making her first appearance with that novel entertainment, "Wild Oats." Sybil plays second boy at Grand, Hull, this year.

"Fisherfolk."

The 100th performance of that delightful ballet, "Fisherfolk," will take place on Monday at the Palace, Hammersmith. This striking novelty by Captain Janssen has proved a big draw, and Mme. Karina's clever dancing and miming always comes in for the heartiest of applause.

Derrick Knowles.

Derrick Knowles, who was for many years with Robert Courtneidge's productions, is stage director with Fred Karno's "1922," and assisted the chief in the production. Derrick will again produce the panto. at the Kennington this season, the subject of which is "Cinderella."

[Photo, Press Agency.

AN INTERESTING QUARTETTE.

T.I.H. Prince and Princess Andrew of Russia congratulating Miss Jane Ayr and "Jack" (J. Ord Hamilton) after their opening performance on Monday evening at the Victoria Palace, at which house they made a most successful début in their new entertainment.

H.I.H. Princess Andrew of Russia designed all Miss Ayr's beautiful cloaks and gowns, and the entire music for this artistic production was written and composed by "Jack" (J. Ord Hamilton).

THE VARIETY BALL.

Big Effort to Provide for the Old Folks.

Preparations for the Variety Ball at Covent Garden have begun. The date is fixed for Thursday, November 16.

Mr. R. H. Gillespie, managing director of Moss' Empires, the president of the fund, is entering heart and soul into the work, and stars of both the theatrical and variety stage are represented on the committee by Miss Gladys Cooper, Sir Gerald du Maurier, Mr. George Robey, Mr. Billy Merson, and Mr. Bransby Williams.

Just under a month remains to perfect arrangements, and when it is stated that the needs of the old folk at Brinsworth are greater than ever, it is hoped that a record may be reached. Since the war ended the expenditure has risen from £6,000 to £9,000 per annum, and the fund is to-day responsible for the maintenance of 125 old people. The necessity for the ball at Covent Garden on November 16 to be well supported is, therefore, obvious.

It is the great wish of the organisers of the ball to add another wing, so that at least 25 more old people can be accommodated by this time next year. This is why such strenuous efforts are being made to get a record sum from the ball. The quicker the money required is obtained the quicker the builders will begin to work.

Already boxes have been sold for 100 guineas to Moss Empires, Ltd., Sir Oswald Stoll, the Co-optimists (two), Mr. Bert Feldman, Mr. Lawrence Wright, and Messrs. Francis and Day.

The attractions of the ball are expected to surpass even those of last year. One interesting innovation that will be made is the installation of an "Absent Friends' Box." This will enable those artists who are unable to be present, and who purchase a ticket, to have their names posted on the door of the box, and they can thus assist in spirit at the gathering. Two such subscribers will be Mr. George Bass and Mr. Hymack, who will be respectively on their ways to South Africa and America when the ball is in progress.

Mr. Melville Gideon will conduct the orchestra in his great new number, "If Winter Comes," and Miss Ruby St. Helier will conduct the band in "Not at Home to Anybody."

The first 1,200 tickets only will be sold at two guineas each. This will include buffet supper. Boxes can be obtained by arrangement with Mr. Harry Marlow, organiser, 18, Charing Cross-road, W.C.2.

KNICKERBOCKER CLUB.

Snooker Handicap.

The players in the Snooker Handicap First Round are:—J. W. Cragg v. R. Martinetti; B. Goldstein v. Dave Carter; H. Davis v. H. Schuman; M. Edison v. Skipper Wright; J. Clark v. C. Wall; Geo. Swift v. J. Josephs; L. Abrahams v. Wallace Lupino; R. Speechley v. C. Robinson; L. Jackson v. W. Burke; Ristori v. J. Lennard; Neil Thomson v. Sammy Shields; Jack Pleasants v. Bretzfelder; E. Smith v. A. Michael; Lew Lake v. Martin; Carr v. Fred Curran; Talbot v. Smith; Parry v. Eric Randolph; Charles Austin v. Malzy; Stanelli v. Jack Edge; Lew Stephan v. George French; Lance v. Dave Pool; Rogers v. Dick Tell; Brans v. Joe O'Gorman, sen.; Jesse Jacobsen v. Fred Edgar; T. Dale v. W. Bankier; Robb Wilton v. Willan; H. Phillips v. T. Dawe; Tom Case v. Leyland; Will Fyffe v. McLaren; H. Jacobs v. Stafford; D. Pyper v. J. W. Rickaby; J. Davis v. Harry Masters.

Of these, Messrs. Goldstein, Schuman, Clark, Speechley, Lennard, Smith, Parry Rogers, Jacobson, Dale, Case, and Fyffe have already won their heat.

The first round must be completed by the end of the month. To facilitate this, players may meet each other in the provinces if necessary, and are invited to get in touch with each other accordingly.

Something Like a Sweep.

Some idea of the huge and growing membership of the Knickerbocker Club can be gleaned from the fact that up to Monday night, when the draw took place, no fewer than 460 names figured on the list for the Cambridgeshire sweepstake. And this at four days' notice only.

A sweep for the Manchester November Handicap will follow immediately.

Growing Popularity.

The Knickerbocker Club Sunday Dances are getting more popular than ever. They afford a fine opportunity to variety artists for a few hours' pleasant relaxation.

A Gala Night.

On Nov. 7 (Motor Show week) arrangements are being made to have a big Gala Night at the Knickerbocker Club. This will give the club's country members an opportunity of meeting their theatrical colleagues in happy harmony. There will be a special extension that night.

"PEGGY O'NEIL" v. "THE SHEIK."

At Football.

Members of the Social Club connected with the staff of Francis, Day and Hunter issued a challenge to the staff of Feldman and Co. for a football match, hoping to reverse the result of the cricket match in which the boys of Charing Cross-road were defeated.

The "Peggy O'Neils," as we will call the challengers, met "The Sheiks," whose main camp is in Shaftesbury-avenue, last Sunday afternoon, in friendly combat, the result being that "Peggy O'Neil," with her wiles and artifices, so tamed "The Sheik" that he left the field of battle vanquished by 3 goals to 2.

The contest was excellently arranged, although somewhat hurried, and sufficient training was impossible, it being rumoured that if two teams were to be got together from raw material, "Ma" would say "If Winter Comes" her boys must not risk the unavoidable dangers attached to the "football" game.

Owing to the uneven state of the ground there was a lot of "Stumbling" on the part of the "Peggy O'Neils," and "The Sheiks" were very fond of "Roaming" and "Drifting"; still, a good game ended in the result already mentioned.

The respective goalkeepers were quite safe in their department, this, we believe, being due to the appeal they made to the two sets of backs before going on the field to play "I shall be quite all right," said both of them, "If I Have You Beside Me."

At the conclusion of the match the twenty-two players, with their supporters, went "Shufflin' Along" to their respective homes, there to rest their weary limbs and bruises.

Both teams have been challenged, and will play at some early date the London Palladium team, when we can be assured of some "Rockets" enlivening the afternoon.

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FORTY YEARS AMONG THE "STARS."

REMINISCENCES OF A SONG-WRITER.—IV.

By JOHN P. HARRINGTON.

Soon after I started song-writing operations in partnership with George le Brunn, my dear old friend, Johnny Danvers, brought Dan Leno along to see us. Dan, fresh from winning the championship of the world belt for clog-dancing, was new to London, and wanted comedy songs. We promptly wrote him one, and I still remember the pleasurable thrill that ran through me, when I saw at the top of his advertisement on the back page of "The Era"—many moons ago—the line "Different Sorts and Sizes," by Harrington and Le Brunn.

The Great Little Dan.

Altogether I wrote about a dozen songs for the wonderful little comedian; but, curiously enough, although for years nearly all the melodies of the songs he sung were composed by George le Brunn, the only songs of mine he ever worked were the one mentioned above and a number entitled "Heigho! What Might Have Been!" with which he made a big hit in the character of the Baroness, in the Drury Lane pantomime of "Cinderella," in 1896-7.

I well remember a visit George and I paid him, at his house in Camberwell, in the latter days of his career. He had specially commissioned us to write him two comedy songs on subjects which he had himself suggested to us.

When we arrived at the house, and the servant admitted us, Dan met us on the threshold of his drawing-room, and, finger to lips, ushered us in, very mysteriously.

"Did you see a man as you came in?" he whispered.

Our answer was in the negative.

"He's after me!" he asserted, looking round, fearfully. Then, a moment later, he said, quite in his old cheery manner, "Well, boys, what have you brought me?"

We produced the first of the two songs, and George sat down at the piano, prepared to play it.

Dan rose hurriedly, made some more mystic signs, and flitted from the room.

George and I looked at each other, and shook our heads, very despondently.

Presently Dan reappeared, carrying a huge box of cigars.

"Try one of these, before you start," he advised. "I have them specially imported for me."

We tried them, and found them good.

Do you think we could get Dan Leno to listen to those songs? Not a bit of it! He talked "cigars" till we positively hated the sight of the big box they lived in!

Then came a ring at the house bell.

Dan sprang up, all excitement.

"Sorry, boys, but he's come for me. I can't stop now. See me some other day. Wednesday—no, make it Thursday—same time. Like the cigars, don't you? Right! Take some with you."

And before we knew where we were, Dan was cramming our pockets full of cigars and pushing us out of the house!

All we got for our two songs was a pocketful of cigars each!

Two or three days later I read in a morning newspaper that he had been taken to a nursing home, from which he never came out alive.

Poor old Dan!

Songs and Steak Pudding.

One of the most brilliant exponents of any descriptive song I ever wrote was Bessie Bonehill, who sang my number, "The Girls of To-day," for, I should say, about eighteen months on end. The life of a song was far longer then than it is in these days of American slap-dash, bubble and jingle!

Most charming and gracious of women—most polished and finished of artists—she and Vesta Tilley (the latter a mere girl compared with Bessie) were the two greatest male impersonators of the period I am writing of—somewhere about thirty years ago.

Bessie was of the stately and dignified order of "boy," while her younger rival was all lightness, brightness, and dash. Yet both in their distinctive lines were incomparable mistresses of their craft.

Bessie Bonehill was so smitten with the first one or two songs that George de Brunn and I wrote her that she gave us a standing commission, whenever she was playing in town, to bring her over three or four songs, once a month, to choose from; and although her home was in the East of London, she was such a good buyer and fine judge of the merits of a song that we cheerfully made our monthly pilgrimages to her house; and, albeit she did not, of course, accept every song we took her, never once did we come empty away.

Speaking of coming away "empty," reminds me that it was always understood that we would come to lunch, and Bessie's old mother, "Granny," as she was termed by everybody in the profession who knew her, knowing George le Brunn's weakness for steak pudding, invariably saw to it that that particular dish was always in evidence whenever we appeared at the Bonchill mansion.

Ye gods! And what puddings she used to make! Sometimes kidneys and sometimes oysters did yeoman service to the steak, and many was the idea for a new song that was discussed by Bessie and ourselves over the festive board, our brains doubtless stimulated by the idea-producing effects of steak pudding!

Little Tich Duettises.

Long ago, at the old Hungerford Music Hall, or Gatti's Arches, which you will, I once occupied the chairman's seat for a couple of nights, to oblige the regular chairman, Harry Evans, whose wife was seriously ill. In that capacity, I had the pleasure of announcing Little Tich (or was it Little Tichborne, then?—I forget), who was working with black face, and whose biggest "stunt" was his inimitable big boot dance. I remember Lottie Collins (mother of José Collins, whose earliest music-hall songs, "Cuban Maid" and "Looking for the Lovelight," her stepfather, Jas. W. Tate, and I specially wrote for her) was also appearing on the bill, but she was by no means a "star" then; her wonderful triumph, "Ta-ra-ra-boom-de-ay," not arriving to make her world famous till several years had elapsed.

Quite a long time after my amateur chairmanship, George le Brunn and I called on Little Tich, by appointment, and fixed him with a couple of songs, one of which was "My Sweetheart Has Been in the Sun," the very first of the "cod" ballerina songs and dances with which this clever comedian has since delighted his auditors.

Our business concluded, the conversation turned on music in general, and grand opera in particular.

George le Brunn, although his principal compositions were music-hall songs, had more than a nodding acquaintance with the great masters of music, and, to my surprise, let me confess, so had Tich.

"I play a little on the 'cello," he confessed, modestly. "Shall we try something together?"

Before you could say "knife," George, at the piano, and Little Tich, with the 'cello well under control, were hard at it, playing—I forget what the opera was, now—but it was a real "toney" one. For two mortal hours I sat enraptured, listening to one of the finest impromptu musical treats that has ever come my way, for both Tich and Le Brunn were perfect masters of their respective instruments.

I certainly did better at Little Tich's house than I did at poor Dan Leno's.

At the latter, as related above, all I got for my songs was cigars; whilst at the former I not only sold my songs, but had an unexpected and unique classical concert thrown in!

(To be continued.)

VAUDEVILLE GOLFING SOCIETY.

Scheme to Help the Variety Ball.

The Vaudeville Golfing Society have decided to take a part in making this year's Variety Ball a bigger financial success than ever. The process, as devised by Mr. Hind, is a simple one. Generally the members have "a ball" on the game when they play. For the next few weeks, up to the date of the Variety Ball, the loser, instead of buying his opponent a ball, will hand over half-a-crown to the winner, who will send it to Mr. Hind to be collected for the fund. Mr. Hind has undertaken to acknowledge the receipt of all sums through these columns.

Starting the Ball Rolling.

The "ball" was started rolling on Sunday, at Raynes Park, Mr. John Barton being the first one to turn his defeat to a charitable purpose. Other half-crowns received on that day were from Mr. Dave O'Toole, Mr. Fred Hanlon, and Mr. Robert Hind. This sum of 10s. has been handed to Mr. Harry Marlowe, organiser of the Variety Ball. Moreover, it is hoped to reap a small harvest at Manchester this week, where a fair number of the members are foregathering.

Keeping it Going.

In connection with the same scheme, Mr. Will Fyffe is playing Mr. Sammy Shields at Sudbury to-morrow (Friday) for a sovereign.

Monthly Bogey Competition.

The usual competition for the monthly bogey prizes takes place at Sudbury to-morrow (Friday).

A New Member.

The latest accession to the ranks of the Vaudeville Golfing Society is Mr. Bob Adams (of the Two Bobs).

Will Fyffe Medallion.

Mr. Dave Carter and Mr. Bobby Hind, who tied for first place in the recent competition for the Will Fyffe Medallion, played off at Raynes Park last Thursday. There was almost a gale blowing, and when the wind was behind them both players did some remarkable scoring. Mr. Hind, for instance, did the first 3 holes in bogey. Thereafter, however, he had an attack of what is called "socketting"—the 4th took him 9, and at the 5th he put 3 consecutive shots out of bounds. At the 3rd hole Mr. Carter had an 8, but after that played good steady golf all the way round, and ran out winner very comfortably.

The Wyllie-Tate Bowl.

Funnily enough, although last Friday was distinctly on the wet side, what was one of the biggest crowds this year turned up at Sudbury for the competition for the Wyllie-Tate Bowl. Evidently it was a much-coveted trophy, and a large number of the V.G.S. members were in town. Mr. Bert Weston had the best score (medal play) at Sudbury, with 76 nett. Alfredo was another member who was in good form, but was unfortunate with his short putts; whilst Mr. Billy Bleach, despite one or two bad holes, did well with an 81 nett. Unless anything better comes to hand from the provinces, therefore, Mr. Weston takes the Wyllie-Tate Bowl.

LONDON VARIETY THEATRES.

THE COLISEUM.

At the Coliseum, on Monday afternoon, the accomplished French actress, Mlle. Marie Leconte, of the Comedie Française, made her appearance in a one-act comedy entitled "Venise," by M. Robert de Flers (author of "The Return," now running at the Globe Theatre). Relying entirely upon suggestion, dialogue, atmosphere, the story was unfortunately chosen for a hall the size of the Coliseum. To be fully appreciated it requires a small intimate theatre, and a special audience, so beautifully graduated are the shades, so delicately fine the acting. For those close enough to understand and appreciate (a regrettably small minority), the play and the acting were both a delight. The story is slight, there is no movement, everything is in the conversation and the acting. Charming Henriette is true to her husband through force of habit and association. She laughs at the adour of a would-be lover until a picture, her husband's latest purchase, is brought in, a small oil painting of Venice. Enraptured they gaze at it, and the romance of the wonderful city seizes them, they picture the delights of being there—together. Henriette has almost yielded when the return of her husband, his announcement that the picture is not of Venice, but represents Paris during the floods—their Campanile is but a factory chimney—brings Henriette back to earth, and she dismisses her imaginative companion charmingly, but decisively, then with her husband reconstructs their honeymoon, spent in Venice, until its glamour steals over them again. Henriette is deliciously acted by Mlle. Marie Leconte, with the lightness and charm that appear to be the birthright of these delightful French actresses, but are probably the result as much of hard work as of temperament. She is excellently supported by M. Maurice Varny, M. Montin, and Mlle. Simone Danceny.

Of the other turns one of the most entertaining was provided by Mr. Allan Shaw, beautifully and wonderfully deft with cards and coins, and with an attractive method. The Romano Bros., two men of classical proportions, are a joy to watch as they pose as wrestlers, demonstrate the "punches" of famous boxers, or make the great muscles ripple and knot under the gleaming white paint that covers their beautiful bodies.

Little Tich is also back again, irresistibly cheerful, magnificently self-assured, indescribably comic, either as a gladiator, a cricketer, or a Spanish dancer. The operatic selections chosen by Miss Sara Melita proved much to the taste of the audience, and Mr. Jack Pleasants, known as "the bashful limit," has an enviable faculty of being on capital terms with his audience from the moment he first steps on the stage. Take his songs apart from the singer and there is nothing in them, but Mr. Pleasants takes them and makes them. Little Kiddy Kennedy begins with a pretty little song about a geranium in a pot on mother's window-ledge, and finishes with a still prettier little song sung to an adorable woolly dog that sits on the piano, and she sings them both in a pretty, fetching little way. Mr. Frank le Dent juggles very cleverly with balls and coloured lights and other objects of the ideal home; and Lopokova gave us some rapturous minutes of adoration whenever she was on the stage.

THE PALLADIUM.

A visit to "Rockets" at the Palladium has always an extraordinarily exhilarating effect upon me, writes a correspondent. Everything is so spick and span, the whole entertainment is so varied, so good, so brisk—the attitude of the artists to the general public is so charming. The whole atmosphere is charged with cleverness and with such a pleasant earnestness, and so winning a good humour, that I doubt if there is anything quite so enjoyable in the diversified world of London's amusements.

In a revue of the magnitude of "Rockets" it is difficult to say which scene is the most pleasing. But, judging from the signs of enjoyment visible, I should say the inimitable Miss Lorna Pounds, with her ludicrous delineation of an overgrown schoolgirl, endeavouring with father Charles Austin and tiny brother Ivor Vintor to catch a train on the Tube, was most appreciated. And yet I don't know. The visit to the Zoo—of Lorna, Charles, and Ivor—has a human touch. Can I describe it as humorously pathetic? It is an episode which can be seen every Bank Holiday. It caused laughter which still tingles in my ears.

Neither was great applause lacking for Toots Pounds for her charming rendering of "Songs of Old London," "Cupid on a Wedding Cake," and "The Isle of Southern Splendour." What versatility! To what altitudes might she not attain! All the performers in "Rockets" were so visibly determined to do their best that it would be an exaggeration to say that the evening contained a dull minute. I had seen sixteen "Rockets" and twenty-one scenes—vide programme. I was just getting into my coat when Percy Honri appeared. One does not—theatrical managements I know do not—gild gold, or paint the lily. It made me curious, and I remained. The audience, I knew, were satisfied. They were going out in considerable numbers. The curious, like myself, stayed. What was the reason? I gained the desired information, but from whom? Mr. Charles Gulliver, I learned, has had many difficulties since the change of policy of running the Palladium as a revue house instead of variety. All the great stars, and lesser lights, who were booked have agreed to be transferred to other houses on his circuit. But Mr. Honri, I presume, was adamant. Hence his appearance! He had a contract to appear at the Palladium, and all the power of argument, logic and persuasion seemed to have failed in spite of the fact that his salary of £100 per week—think of the Prime Minister's responsibilities at the same figure—would have been only slightly reduced, and given him all day to himself and the gratitude of a management to whom he must ever be grateful.

At 11.20 p.m. the public were very satisfied. The staff, after seeing "Rockets" 400 times, were still bright and enthusiastic, but anxious to return to the bosom of their families. The 'bus services and Tubes were in full swing to take the great audience rapidly to its destinations. Still, Mr. Honri must appear. How little we realise the difficulties of a management! Mr. Honri, however, had his little joke. He finished with "Ora Pro Nobis." I did—for the audience, the management, and the staff—before retiring to my lonely couch.

THE ALHAMBRA.

Miss Teddie Gerard has scored a great success at the Alhambra this week, where she is appearing with that delightful dancer Mr. Fred A. Leslie. Miss Gerard makes her opening in a dazzling silver dress creation singing "Naughty, Naughty One Gerrard." On the entrance of Mr. Leslie this is followed by "I've Never Been Kept—Waiting," which arouses as much enthusiasm here as it did when sung by Miss Gerard in "A to Z" at the Prince of Wales'. Mr. Leslie gives us of his best in a speciality dance, while Miss Gerard makes up for "Limehouse Blues.' This tragic little Chinese scena shows Miss Gerard in her dramatic element. A soldier lover in white ducks sits beside her on a pile of cushions in Oriental surroundings illuminated by a solitary lantern, while she sings him "the story of Old China Town." When he has taken his leave she sings a verse pregnant with the tragedy of that story. A few seconds after her final note the strain is taken up by a male voice without. An altercation is heard at the doorway—Miss Gerard flings aside the screen and there enters Mr. Fred Leslie, marvellously made up as an expressive and threatening Oriental. A dance ensues during which, after Miss Gerard has been thrown to the ground, she stabs her companion.

Miss Ethel Irving is seen in a delightful vein in a comedy episode by Arnold Palmer, "Leading Them On," in which she appears as Mrs. Bretherton, a lady who has deserted her husband for the sake of Lord George Hornton (admirably played by Mr. J. R. Tozer), who is horrified to find that his "light flirtation" has led to such portentous results. Intermingled with this theme is a love affair between a maid and a butler, the former a wonderful character study from that talented artist, Miss Ada Palmer, and the latter a very excellent interpretation by Mr. Gilbert Porteous. The audience received Miss Irving with the greatest enthusiasm.

Southwood and his attractive "Pink Lady" give their usual clever performance, including an entertaining pot-pourri and "a few of the old ones"; Mr. Mark Coney makes a good impression with "Everything I Have Is Mine" and "I Always Do My Best to be Polite"; and the Bistrew Company, two very agreeable and virile young one-legged men, "skippered" by a charming lady, give a unique and novel performance.

Mr. Alec Daimler and Miss Dora Eadie entertain vastly in various ways, the former opening the act with an amusing "Annie Laurie" skit, and carrying on with several versions of "Will o' the Wisp," as interpreted by a (very) old man, a young sportsman, and a vicar, in the latter version introducing a syncopated orchestra (Miss Eadie with big drum, motor horn, and cymbals "as fitted"). Mr. Ed. La Vine makes a big hit with his original "Cruising" act; Mr. Arthur Lewis goes well in several dances; and the Hanlon Brothers create a big laugh in their pantomimic absurdity "The Station Hotel."

HOLBORN EMPIRE.

"Dollars and Sense," an American playlet, in which the principal rôle is played by the author, Alan Brooks, is one of the principal attractions here this week. The playlet deals with the old-new contest between love and money, romance and hard common sense. Two men love a pretty woman. The pretty woman is very open to the influence of the "almighty dollar" and somewhat deaf to the pleadings of love, unbacked by a bank balance. Lover No. 1 has some lucre and lands the prize, but No. 2 ruins him. The ruin of Lover No. 1 causes his wife to take a revised view of him. It is all very cynical, but very well and convincingly done. Alan Brooks, Miss Eileen Robinson, Mr. Colin Hunter, and Mr. H. S. Kurasaki all do well in their respective parts.

Another attraction is Fred Russell—with, of course, his "Coster Joe." Fred is a ventriloquist who is always finding fresh and amusing stunts for his acts. Tina Paynola does some wonderful mimicry of instruments, birds and babies. Willie Rolls does wonderful things on roller skates. The coon song lends itself to satire, and Harry Herbert, the clever burlesque comedian, knows how to get a coon song travesty over. He went well on Monday night. Du Calion, "the loquacious laddie on the tottering ladder," is another attractive turn. His quaint quips are rich. Naughton and Gold, with their cross-talk and rhyming nonsense, go strong. The way Naughton runs the rule over Gold—or is it Gold over Naughton?—is a scream. Les Regers are a versatile crowd. They are banjoists, singers, and acrobats, and give a first-rate turn.

The irrepressible May Henderson gives in her very best exuberant fashion "The Best Man," "Old Pal," and meets with her usual good reception.

VICTORIA PALACE.

Miss Rosie Wylie opens the programme here this week. She is an attractive comedienne who sings "Why Am I Lonely" and "Charles." The "vicar of mirth," the one and only Vivian Foster, keeps the audience in very merry mood with his wealth of funny anecdotes. His "Yes, I Think So" is a gem.

A well-devised act combining originality and artistry is that of Erne Warsaw and Evelyn Brewster. It is labelled "A Musician's Nightmare."

Jack and Jane Ayr, in a delightful musical act, written and composed by J. Ord-Hamilton (Jack), get a hearty reception. Miss Ayr wears some charming cloaks and gowns, and the show boasts a smart introduction and finale. This is a most artistic song scena that is bound to become very popular in and out of town. Ralph Lohse and Nan Sterling's "Frolicsome Follies" consist mainly of some very smart acrobatic feats. Their patter is very smart, too. They get a fine reception, and deserve it.

Miss Peggy O'Neil tops the bill in the delightful "Kippers and Kings" sketch. Miss O'Neil is—well, Peggy O'Neil—receives able assistance from Mr. Ian Fleming as the king, and Messrs. Walter Brodie and Morrice Seaton in the other parts. Mr. Teddie Stream, an excellent character comedian, and the Bellwin Bros., in marvellous feats of strength, complete the fine programme.

FINSBURY PARK EMPIRE.

Leona la Mar, who made her début before a London audience here on Monday, is aptly described as the "girl with a thousand eyes." This young lady, who is of pleasing personality, presents a turn of such amazing and weird cleverness that it leaves the spectator bewildered. Leona, who is a psychic medium of intense power, invites questions from the audience through her partner in the auditorium, which, on the assurance of the questioners, are answered with complete accuracy. On Monday evening these questions embraced in turn matters arising out of poignant domestic trouble, answered with tact and sympathy; others of a more frivolous nature being also dealt with in a similar strain. The date of birth, year, month, and day of the week were asked and answered; also the name and address of another in the audience to his complete satisfaction. Apart from its scientific value, Miss La Mar's act is intensely clever showmanship, and will cause much comment.

Mr. J. W. Rickaby, in a sequel to his famous "Major-General Worthington" number, had a hearty reception, his military swagger and intonation being irresistibly droll; Miss Gertie Gitana, in characteristic numbers, was vociferously recalled; and Barrett and Knowles, in an original comedy and musical act and much witty dialogue, were cordially acclaimed.

Dr. Jack Rose, assisted by Jimmy Steiger at the piano, provides a funny and bustling act which went particularly well; and the Royal Bartle Quartette, in a pot-pourri of harmony, and the Three Nilos, agile comedy acrobats, complete an excellent bill.

SHEPHERD'S BUSH EMPIRE.

Certainly two of the finest comedy character sketches on the music hall stage to-day are Mr. Will Fyffe's old Scotch farmer in the song, "I'm Ninety-four To-day," and his somewhat inebriated labouring man who feels that "Glasgow Belongs to Me." Both these particularly well-written and very different numbers are full of genuine, racy humour, and both are most perfectly acted by Mr. Fyffe. This truly brilliant actor and comedian had a wonderful reception at Shepherd's Bush on Monday, a reception that was thoroughly deserved.

Miss Wish Wynne, famous singer and character actress, is contributing to the programme her well-known "slavey" number, "Oo! 'Er!"; a country girl item, "Charlie Didn't Seem to See"; and a study of a little Cockney gutter-snipe who wants to go "on the pictures." Miss Wynne is a great favourite, for she always provides a fine entertainment. Arthur and Lawrence Amarto are appearing in their new burlesque, "Paint and Politics," which has been proving highly successful at many of the London halls lately. It is a combination of good comedy and excellent music, their playing of the concertina, violin and saxophone towards the close of their turn being greatly appreciated. Cole and Robbins, the ebony entertainers, are a couple of brilliant exponents of rag-time, who introduce much good fun; and Pattie Loftus, a charming comedienne, has great success with her two songs, "When It's Apple-Blossom Time in Somerset" and "My Irish Barney." Delightful singing is provided, too, by Arthur Ackerman and Jenny Wynne, with their old English songs and duets, amongst which are "Sally in Our Alley" and "The Anchor's Weighed." Two most amusing silent comedians are the Hengler Brothers, presenting a turn which is a remarkably high-class one of its kind, and those popular mid-air entertainers, the Eddys, are rewarded, as always, with most enthusiastic applause.

WILLESDEN HIPPODROME.

A wonderfully strong variety programme is presented at the Willesden Hippodrome this week. Hilda Glyder, beautifully gowned, is the chief attraction, and on Monday evening contributed four of her latest successes, including "Ma," which, with its catchy words and lilting refrain, proved a great favourite. "She's Mine, All Mine," is another of her winning numbers.

Then there is Frank Elliston and company in a screamingly funny sketch, "Dear Old Bean." The sketch is centred round the return of two travellers from abroad, who have brought with them some marvellous beans believed to have the power of restoring youth. Many amusing situations result, and the fun is fast and furious throughout. Daisy Taylor, the Scottish comedienne, is another popular artist, and her three items were very favourably received on Monday evening. Herbert Lee, a comedian with "a style and a smile," proved himself quite a hit, and thoroughly deserved the enthusiastic reception accorded him. Harry Champion, the quick-fire comic singer, ran off four of his popular numbers at breakneck speed, while Zenora demonstrates how easy it is to balance his body on one thumb and one finger.

Naughton and Gold are a couple of fine cross-talk comedians, and the Two Ascots and Pic and Alf complete a very entertaining programme.

PUTNEY HIPPODROME

One of the most charming ballets that we have seen for some time is "Fisher Folk," presented by Mme. Karina, the famous Danish dancer. The ballet heads the bill at Putney this week. It is based on a little Italian love story, and has been constructed and produced by Captain Janssen. The story is very slight, but the action and dancing are throughout most fascinating. Fair-haired and extremely pretty, Mme. Karina is a most perfect dancer, and she receives excellent support from Mlle. Farnham and Mons. Errol Addison. A most delightful entertainment.

That very droll burlesque actor and comedian, Tom E. Hughes, whom we have had occasion to praise highly several times lately, is having his usual great success with those two amusing studies in "seediness," "Everybody Will be There but Me" and "The Last of the Dear Old Beans." Vernon Watson, wonderful mimic, gives lengthy impersonations of Harry Weldon and Wilkie Bard—with original material, by the way!—and Cliff Barrett, supported by Netta Clark, causes much laughter with his study of a comic old lady. Harry Taylor, singing and yodelling comedian, has a couple of fine numbers in "I'm Going to Put Another R in Mary" and "On the Banks of the Chesapeake Bay." Helen and Art contribute a very amusing and entertaining act with their balancing, joking, and brilliant dancing. Their whirlwind dance at the end fairly "brings down the house."

Surely two of the most beautiful girls on the stage to-day are the Misses Peggy and Lena Chisholm, and their playing of the piano and violin is as beautiful as their looks. Their act is one of the most charming of musical turns. Vivacious Hilda Glyder, singing and dancing with a distinction that is all her own, has great success with her four songs, "He's Mine, All Mine," "By the Riverside," "Someday You'll be Calling For Me," and the ever-popular "Ma!" This truly excellent programme is completed by Dirk and Anton, presenting a most interesting act as dental athletes.

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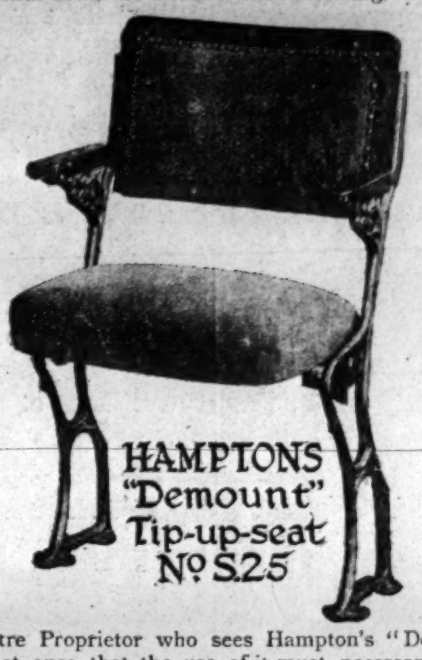

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ROBB WILTON.
ESTA STELLA.
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THE FAYRE FOUR.
ROSIE LLOYD
BERT WESTON.
THE JULIANS.
TORINO.
HERBERT LEE.
SMARTE BROS.

6.45 KILBURN EMPIRE. 9.10
DAISY DORMER.
MAY HENDERSON.
VIOLET ESSEX.
ERNEST HASTINGS.
THORNLEY-DODGE.
2 ASCOTS.
BEN ALBERT.
THE FLEMINGS.
J. P. LING.

6.15 LEWISHAM HIPPO. 8.40
THE BROADWAY BAND.
HANLON BROS.
A. C. ASTOR.
VERA WOOTTON.
S. W. WYNDHAM.
VICTOR KELLY.
LES TRICOLORE TRIO.
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AUDREY KNIGHT.
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6.30 CAMBERWELL PL. 9.0
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CHAS. R. WHITTLE.
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6.30 GRAND, Clapham J. 9.0
Messrs. EDWARDS & HEATHFIELD Presents
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The Successful Revue from The London Hippodrome.

6.30 HAMMERSMITH PL. 9.0
MADAME KARINA, the Famous Danish Dancer, in Ballet Boufe—
"FISHER FOLK."
VERNON WATSON.
MARIE KENDALL.
T. E. DUNVILLE.
PEGGY & LENA CHISHOLM.
BERT WESTON.
ALLAN SHAW.
RAGLAN.
THE ORIENTAL TRIO.

6.15 ILFORD HIPPO. 8.30
ALBERT WHELAN.
KHARUM.
GRAHAM & CULLEN.
NORA & BARNEY MOORE.
WINIFRED WARD.
HARRY BEDFORD.
ALEC. FREDSON.
NICOL & ZAZZA

6.30 SHOREDITCH OLY. 9.0
THE VERSATILE THREE.
FRED. RUSSELL
DAINTY DORIS.
TOM E. HUGHES.
DAVE LEE.
VIOLET TREVENYON.
JEAN ANDREWS.
BARRY BURNETT.
HENGLER BROS.
FRANK MAURA.

6.30 ISLINGTON EMPIRE. 9.0
The London Productions Present a New Edition of
"THE LADS OF THE VILLAGE,"
Featuring
HAROLD WELLESLEY.

6.30 POPLAR HIPPO. 9.0
Gilbert Payne Presents
C. VERNON PROCTOR & COMPANY
In the Great Drama
"CHILDLESS WIVES."

6.30 WOOLWICH HIP. 8.45
JACK PLEASANTS.
BILLY BENNETT.
DAISY TAYLOR.
NELLIE WIGLEY.
JAMES STEWART.
WOOLMER YOUNG.
THE HIGHLEYS.
ALEXANDRE.

6.30 PUTNEY HIPPO. 9.0
TOM CLARE.
FRED. CURRAN.
HARRY FORD.
DAVID POOLE.
EFFIE MANN.
MOONEY & HOLBEIN.
QUEENIE LEIGHTON.
LES ROGERS.
FRANK SYLVO.

6.30 WILLESDEN HIP. 8.45
WILSON HALLETT.
SANDY POWELL.
DOLLY ELSWORTHY.
HARRY TAYLOR.
MARJORIE FULTON.
IVAN RUSSE.

6.15 CROYDON EMPIRE. 8.30
Messrs. DALE & ASTLEY Present
The Revue
"GLANCING AROUND"
Featuring JACK EDGE.

6.30 COLLINS'S. 9.0
Walter Sailoun and Aimee Grattan-Clyndes Present an Exposure of
"LIFE IN SALT LAKE CITY."

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson; M. D., Mr. Joseph D. Rodgers.—Julia Neilson and Fred Terry in "The Borderer."

TIVOLI.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Henry Hodwin; M. D., Mr. J. C. Shepherd. — Revue, "Froth," presented by Henry Lees.

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Alex. Lamont. — The Four Lovick Jewels, musicians; Carr and Finch, comedians; and pictures.

ACCRINGTON.

PRINCES THEATRE.—R. M., Mr. Fred W. Green.—Lady Diana Manners in "The Glorious Adventure" is the attraction here.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. Fred H. Jackson.—The Marvellous Poppescus in their clever speciality act, introducing feats on seven horizontal bars, are receiving great applause here; Ben Said, the Algerian entertainer, also proves successful; the Five Hesseys in a smart musical act are extremely popular; the Langfords, comedy duo, also appear; and the rest of the programme is taken up by another "Go-as-you-please" competition.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Cyril Revill; B. M., Mr. Chas. Revill, junr.—Toured under the direction of Mr. T. C. Wray, the musical play, "A Night Out," is entertaining big audiences here this week.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. Jas. Boyle; Asst. M., Mr. Jesse Burslem.—Hickey's Circus and Wild West Show is a big draw here this week.

BARRY DOCK.

THEATRE ROYAL.—P., Tours, Ltd.; M. D., Mr. A. Carlton; M., Mr. Harry Watson.—Zona Vevey and Max Erard on the great organ, Three Dancing Durhams, Jim C. Max, coon songs and dances; May Edney, comedienne and dancer; Sydney Edwards, card master; Billie Black and Reggie Brown, coloured comedians; Hugo Darty on the falling ladder; and bioscope.

VINT'S NEW PALACE.—P., Mr. Leon Vint; M., Mr. Harry Samson.—J. Alexander's Grand Opera Singers; and pictures.

BATH.

THEATRE ROYAL.—L. and M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—Murray King and Clark's Company are here this week in Michael Morton's play, "Woman to Woman"; in which Marcelle Roche and Cynthia Fane as the two opposed women are seen to advantage. The character of David is impersonated with skill by that sound and popular actor, Henry Lonsdale.

PALACE.—D., Mr. W. S. Pearce.—The nautical revue, "Bill the Bo'sun." The well-known comedienne, Daisy Morell, in comedy rag numbers, and Billy Rowland as comedian in cheief, score successes, and some acceptable vocal harmony is "put over" by the Royal Naval Quartette.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Messrs. Fred Butt and Robert Courtneidge present here the musical play "Gabrielle." The cast includes Mrs. Dorlea Langton, Mr. Jimmy Godden, Miss Babbs Fareen, Messrs. Harry E. Pearce Cecil Stick, Henry Williams, Dick Webb, etc.

ROYAL HIPPODROME.—R. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—The top of the bill here is occupied by Mr. Fred Curran, the popular comedian. Starring also are the Real McKays, Scotch comedy duo. Syd Moorhouse, a capital vocalist, is paying a return visit; and Johnson and Rickard, "described as the new stars," are an acquisition to the bill. Also appearing are the Three Max Bros., pipers and expert dancers; Dolly Drew, vocalist; Victor King, light comedian; Franskif, with his jazz band; Marie —na's two novelty dancers.

QUEEN'S THEATRE.—G. M., Mr. Joseph Linden.—Appearing here are Wee Ellen, vocalist and dancer; and Teddy Gibson, a smart comedian.

BILSTON.

ROYAL & HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Arthur Holland.—Jack Burdon presents the new musical comedy revue, "Keep Laughing." The specialities include Will Scotty, Dainty Doris Benson, Watty Wills, Roy Stanley, Jimmie Morrelle, the Rosebud Trio, etc.

BIRKENHEAD.

ARGYLE THEATRE.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. J. Whitelock.—Mr. Fred Duprez's capital company, in the revue, "King Solomon, Junr.," are a great attraction here, and are deservedly high in favour. The programme also includes turns by Tom Bracewell and his "wonderful dolly"; Winnie and Babs, duettists; Renee Rudd, comedienne; and Brown's Royal Bioscope.

HIPPODROME.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—The Birkenhead Musical and Operatic Society commenced a week's season on Monday with the comic opera, "The Yeoman of the Guard." Mr. Arthur B. Hird as Jack Point.

BOLTON.

THEATRE ROYAL.—M. D., Mr. W. R. Bleakley; A. M., Mr. John Moncur.—Mrs. Patrick Campbell and her West End company in "Hedda Gabler."

HIPPODROME.—M. D., Mr. W. R. Bleakley; A. M., Mr. W. A. Collison.—Mr. Harry Firth presents "Oh! Dolly" revue.

GRAND.—M. D., Mr. W. R. Bleakley; A. M., Mr. Alf. Booth.—Ristori and Partner, Donald and Carson, Three Huxster Bros., Luhanna Ladies, Gordon and Wilma, Rosie Reys, Ariel Praian.

BOOTLE.

METROPOLE.—M. D., Mr. J. Leslie Greene.—Mr. H. Wray presents "The Blue Lagoon."

BOSCOMBE.

HIPPODROME.—P., South of England Hippodromes Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—The revue "Bubble and Squeak," is the attraction, with a star cast, including Charlie Rich, Chas. Congreve, and Elsie Roby.

BOURNEMOUTH.

THEATRE ROYAL. — S. P., Messrs. David Allen and Sons, Ltd.; S. L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—The first visit of "The Sign on the Door" is creating considerable interest.

BRADFORD.

PRINCES.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—Messrs. André Charlot and Paul Murray present "Pot Luck" revue, with Miss Cicely Courtneidge and Jack Hulbert in the cast.

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip A. Lennon.—Nellie Wallace tops a capital bill, on which are also Fred Sylvester, Herbert Cave, Fyne and Hurley, Jack Riskitt and Assistant, in a new comedy sensation; Rich and Galvin; and Dorothy Varick, in her clever character sketches at the piano.

PALACE.—P., Macnaughten Vaudeville Circuit, Ltd.; M., Mr. Edward Charles.—The Nicholetos, The Great Wieland, Denise and Jan, Jack Barker, Winnie Collins, Regan Bros., Okayama Troupe.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M. & L., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—G. H. Elliott, in his latest London successes; Herschel Henlere; Ernie Mayne; Willie Rouse; Violet Black and Charlie Bell, in "In the Tube"; Cycling Brunettes; and Margaret and Sidney Norton Simmonds.

THEATRE ROYAL.—M., Mr. H. Lawson Lambert; Mus. D., Mr. James Haworth.—"Comin' Through the Rye."

GRAND THEATRE.—P., Mr. Andrew Melville; A. M., Mr. A. Nightengale; Mus. D., Mr. Stanley Vivian.—"Yes, Uncle."

PALACE PIER THEATRE.—G. M. & L., Mr. J. L. Cordiner; Mus. D., Mr. F. W. Pickard.—"Woman to Woman."

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. Harry Crapps.—"Hawleys' of the High Street."

BRISTOL.

PRINCE'S THEATRE.—M. D., Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; Mus. D., Mr. Geo. R. Chapman.—Mr. Owen Nares presents here the dramatised version of "If Winter Comes." Mr. Nares is supported by an extraordinarily good cast, including Marie Polini, Grace Lane, Helen Spencer, Clifford Heatherley, Ernest Mainwaring.

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; R. M., Mr. Frank Reigo.—The drama, "Salome," with an exceptionally strong repertoire cast, is proving an enormous success.

HIPPODROME. — M. D., Sir Oswald Stoll; M., Mr. S. Fortescue Harrison; A. M., Mr. J. W. Hort; Mus. D., Mr. Howard W. Galpin—Heading a capital all-round bill here is Ernie Lotinga and Company, in the laughable sketch, "Blue-bottles." Other turns are: Austin Rudd; Masu and Yuri; Grogie; The Ingomanns (Danish clowns); and "Lole and Her," a most interesting musical turn.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart.—Patrons here are provided with an excellent bill of fare in that fine play, "A Bill of Divorcement," by the principal Reandean Company, which includes Gordon McLeod and Dorothy Manville, supported by a strong cast.

BURNLEY.

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. A. Williams.—Manuel and Francois, Dan Leno, jun., Johnny Dundee, Maisie Ayling, Cowper Bros., Isa Wise, George and Butcher.

EMPIRE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—Messrs. G. and J. Rigby present a racing revue, "The Circus Queen."

VICTORIA.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—The Denville Stock Company continue their successful run, and present "The Lights o' London."

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of Mr. H. G. Dudley Bennett (deceased); Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; A. M., Mr. Ernest A. Rowe.—F. R. Benson's Shakespearean Company are here this week.

ANGLESEY PALACE.—Sole L. & M., Mr. H. Smith.—W. Fair and A. J. Cartwright present the Costume Concert Party, Variety, under the direction of Ernie Leno.

BUXTON.

OPERA HOUSE.—P., Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgess.—"Little Lord Fauntleroy."

CARLISLE.

HER MAJESTY'S.—L. & G. M., Mr. Ernest Stevens; M., Mrs. G. Hinton.—Donald Calthrop's chief company in "My Nieces."

PALACE.—P., The Macnaughten Vaudeville Circuit, Ltd.; M., Mr. J. D. Askew.—Scott Sanders, Varney and Butt, Bessie Slaughter, Constance Risdon and Vedale, Cissie Cameron, Phelps, with "Romeo and Rip," Musical Burglars.

CHESTERFIELD.

CORPORATION.—M., Mr. Harold W. Cherry.—Frederick G. Lloyd presents "Rose of Araby."

HIPPODROME.—P., Hippodromes, Ltd. (Chesterfield).—M., Mr. Harold W. Cherry.—Fred Karno's latest version of "Mumming Birds" is a welcome attraction.—Others on the bill are D'Marco, Will Tyler, Gladys Harris and Alf. Thomas.

COATBRIDGE.

THEATRE ROYAL. — P., Coatbridge Entertainments, Ltd.; G. M., Mr. Graham; R. M., Mr. Jack Blair; Mus. D., Miss E. Wyper.—Frank E. Franks presents "Take a Rest."

DEVONPORT.

HIPPODROME.—G. M., Mr. Fredk. Pitt.—Frank Lawrance's No. 1 Co. in the revue, "My Pretty Maid," with George Franklin as leading comedian.

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. Perci Leonard; Mus. D., Mr. V. S. Chapman.—"The Edge o' Beyond."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Florrie Forde, chorus singer; Happy Lilian Lee, merry Dutch girl; Marshall Bros., vocalists; Ernest Rovilli, concertina king; Boden and Carew, comedians; Billy Matchett, comedian; Oriental Trio present "Sudan Anglo."

DONCASTER.

GRAND THEATRE. — P., The Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—Mr. B. Mainwaring Dunston presents the light comedy, "Brown Sugar."

ARCADIA.—P., Arcadia (Doncaster), Ltd.; R. M., Mr. F. G. Ingleby.—Ernest Binns and his Royal Arcadians concert party.

(*Continued on page* 18.)

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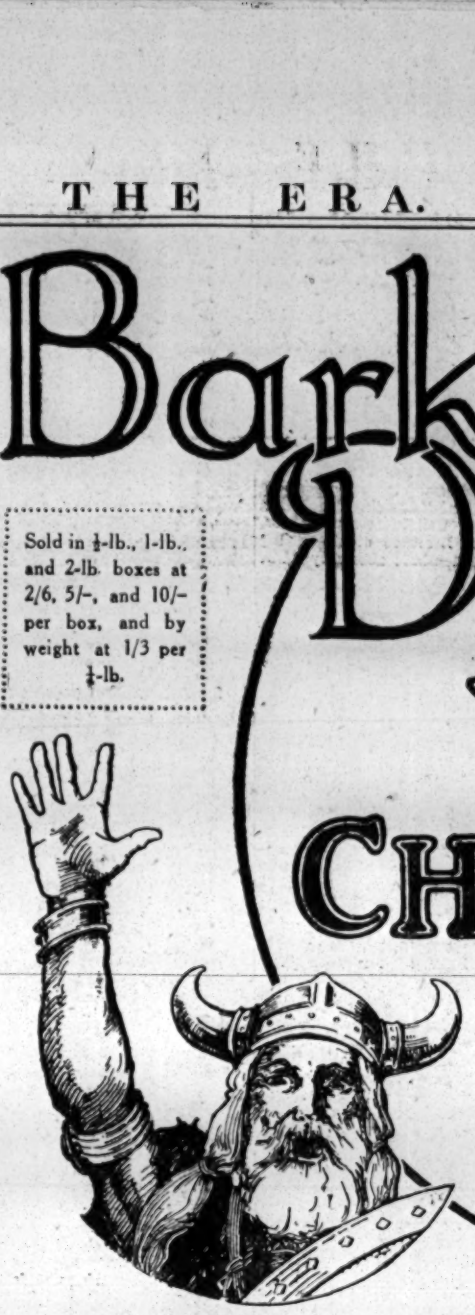

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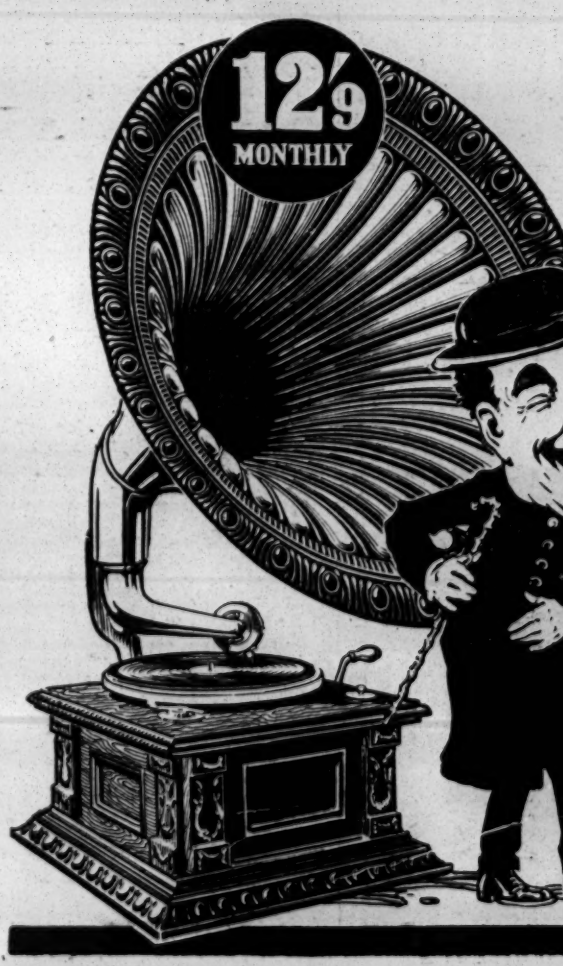

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NEXT WEEK'S CALLS.

MONDAY, OCTOBER 30, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR NOVEMBER 20 NOW DUE.

ALBANY WARD THEATRES, LTD.

Note.—Rehearsal at all theatres at 1 p.m.
BARNSTAPLE THEATRE ROYAL.—W. Ellis Slack presents "Odds and Ends."
JERSEY ALHAMBRA.—Hart and Carol, Norton Wall.
JERSEY OPERA HOUSE.—E. E. Norris and company in "The Lion and the Mouse."
SALISBURY PALACE.—P. T. Selbit presents "Sawing Through a Woman"; Mareski, Renda Rudd, Nelson Conyers, and company as booked.
STROUD NEW PALACE.—Richard Winslow presents, by arrangement with Norman J. Norman, "By All Means, Darling."
TROWBRIDGE PALACE.—"The Orange Club."
WEYMOUTH JUBILEE HALL.—Graham Roberts in "Sally in Society."
YEOVIL PALACE.—Seebold and Mallory present "The Orange Club."

RAYMOND London Shortly.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Ocenza Trio.
HAMILTON HIPPODROME (rehearsal, 1).—Chalmers Mackey in "The Wearing of the Green."
IPSWICH HIPPODROME (rehearsal, 11.30).—Macfords Mysterious Clock, Tex McLeod, V. M. Gaston, James Hunter, La Fleur, Barnes Bros. and Watson.
IPSWICH LYCEUM THEATRE.—"The Midnight Wedding."
NORWICH HIPPODROME (rehearsal, 2).—Frank E. Franks, Dudley and Stafford, Bobby Thornton, Mario Lorenzi, Jean Boyne, J. and E. Mestrys, Gilbert and Chapman.
PAISLEY RINK PALACE (rehearsal, 12).—P. J. McGrath and Co., Milo Trio.
PAISLEY THEATRE (rehearsal, 12).—Bond Rowell, Esme Willard, The Uniques, Derry and Sloan, Edwards Trio.

LONDON SYNDICATE HALLS.
(See page 23).

LONDON THEATRES OF VARIETIES, LTD.
(See page 15.)

RAYMOND Touring France.

MACNAGHTEN CIRCUIT.

BLACKBURN. — Bros. Griffiths, Maple and May, Arturo Bernardi, Ackerman and Wynne, Great Wieland, Isa Wise, W. G. Watts.
BRADFORD.—Gar Kiddie's "It."
BURNLEY.—"London to Baghdad."
CARLISLE. — Callum M'Call, Harry Gunn, Maisie Ayling, Texas Two, The Mongadors, Benson Gray, Videau and Kirby.
HALIFAX.—Les Nicoletos, Scott Sanders, Varney and Butt, Two Canadians, Ackroyd and Hardy, El Ray, George and Butcher.
HUDDERSFIELD. — The Okayamas, Johnny Duadee, Van Dock, Nolan and Holt, Musical Burglars, Denise and Jan, D. Diers and Flo Bennett.
LEICESTER.—Company as booked. Rehearsal at all halls at 12.
SOUTHAMPTON. — Fred Hutchings, Gwladys Stanley, Artistic Four, James Edison, Rich Taylor, Elsa Cowie, Long and Ward.
WARRINGTON. — Laveen and Cross, Three Neslos, Daunton Shaw Troupe, Marie Lawton, Megan Bros., Jane Croft, Jack Charman.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Billy Vardel Trio, Harry and Burton Lester's Ten 2Cowboy Syncopators, Marie Dainton, Edward Williams, Martin and Castle, Mayne and Sheridan.
BIRMINGHAM GRAND (rehearsal, 1).—Dorothy Ward, Shaun Glenville, O'Gorman Brothers, Haydn Wood and Dorothy Court, Russell Carr, Bruce Green, Newhouse and Merrill.
BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—The Zanfrellas, Rosie Gaston.
BRADFORD ALHAMBRA (rehearsal, 12.15).—The Wylie-Tate production "The Peep-Show."
CARDIFF EMPIRE (rehearsal, 1).—Frank Le Dent, Cruikshank, Florence Smithson, Ernie Lotinga and Co., Harry Herbert, The Three Equals, Robby Vincent.
EDINBURGH EMPIRE (rehearsal, 12).—Les Pomi, Mr. Hymack, Henry Martinez and Co., Dick Henderson, Ivy St. Helier and Clara Evelyn, "The Yiddish Players," Claude Gardner.
FINSBURY PARK EMPIRE (rehearsal, 1).—Fred Karno presents "1922." Cast includes George Carney.
GATESHEAD EMPIRE (rehearsal, 1).—"Oh, Laugh."
GLASGOW ALHAMBRA (rehearsal, 11).—Fred Duprez in "King Solomon, Jnr.," Cycling Brunettes, Syd Howard, Hore Charteris and Eve Dickson, Les Brissons.
GLASGOW COLISEUM (rehearsal, 11).—D. W. Griffiths' "Birth of a Nation."
GLASGOW EMPIRE (rehearsal, 11).—The Wylie-Tate production, "Bran Pie."
HANLEY GRAND THEATRE (rehearsal, 12).—Noland and Girlie, Howard Rogers, Daimler and Eadie, Mr. Jack Rose, Lucille Benstead, Frank Benson, The Daring Dinnies.
HULL PALACE (rehearsal, 1).—Scotch Kelly, Amac, Cohan and Dorothy, Hetty King, Lake and Barrasford, Boy Ronald, Harry Taft.
LEEDS EMPIRE (rehearsal, 1).—Edna Maude, The Two Fishers, Hart and O'Brian, Leona La Mar, Nat. D. Ayer, Manny and Roberts, Four Swifts.
LIVERPOOL EMPIRE (rehearsal, 1).—Foster Productions present "All In One," including Joe O'Gorman, Bell-Air Trio, Olga Morselli, Chris. Richards, Willie Rolls.
LIVERPOOL OLYMPIA (rehearsal, 1).—Harry Day presents "Crystals."
LONDON HIPPODROME (rehearsal 11).—Moss' Empires, Ltd., present the Wylie-Tate production "Round in Fifty."
MANCHESTER PALACE THEATRE (rehearsal, 11).—Harry Day presents "Rockets."
NEWCASTLE EMPIRE (rehearsal, 1).—Kenna Bros., We Three, The Ansereuls, Winston's Water Lions and Diving Nymphs, Tom Edwards, Jack Lane, Rich and Galvin.
NEWCASTLE EMPIRE CINEMA. — Picture entertainments.
NEW CROSS EMPIRE (rehearsal, 1).—Chick Farr, Gilday and Fox, Gertie Gitana, Florrie Forde, The Royal Bartlo Quartette, The Three Nitos, Four Williams.
NEWPORT EMPIRE (rehearsal, 1).—Dorothy McBlain, P. T. Selbit presents "The Elastic Lady" and "Sawing Thro' a Woman," Ray Wallace, Betty Barclay and George Glover, Bert Elliott and Doris Brunton, Tom D. Newell, Barker and Tarling.
NOTTINGHAM EMPIRE (rehearsal, 1).—George Lee, Loch and Lomond, Weynen and Co., Bellwin Bros., Grock and Partner, Vanny Chard, Theda Sisters and Thelma.
PRESTON EMPIRE (rehearsal, 11).—Foster Productions present "League of Notions."
SALFORD PALACE THEATRE (rehearsal, 1).—"Hindle Wakes."
SHEFFIELD EMPIRE (rehearsal, 1).—The Wylie-Tate production "The Virgin Queen."
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Dorothy Darlington, Les Ocan Eric Randolph, Lohse and Sterling, The Westwoods, Constance Izard and Baumer, Will Evans and Co.
SOUTH SHIELDS EMPIRE (rehearsal 1).—"Oh, I."
STRATFORD EMPIRE (rehearsal, 1).—Frederick Sylvester and Co., Barrett and Knowles, Jennie Benson, The Gresham Singers, Victor Andre, C. W. Woltard, Frank Fay.
SUNDERLAND EMPIRE (rehearsal, 1).—Kirkby and Hudson, Barbara Bryant, "Memories of Scotland," The Flying Bavards, Witt and Stevens, Jock Harris, Horace Horner.
SWANSEA EMPIRE (rehearsal, 2).—Haig Brothers and Ryan, Murfayne, Coram G. S. Melvin, The Vestys, Dan Whitley, Fulvio.
VICTORIA PALACE (rehearsal, 11.30).—G. H. Elliott, Tucker, Margaret Halstan and Co., Liane D'Eva, George Jackley, Pall-Malls, Phil and Phlora Renee Ralph.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Paddy the Next Best Thing."

STOLL TOUR.
(See page 23).

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"All Put."
BRIGHTON HIPPODROME rehearsal, 12).—"Come on Steve."
LEEDS HIPPODROME (rehearsal, 12).—Nona Dixie, Geo. Mozart, Damsell and Boy, Wrangle v. Wrangle, Alice Hollander, Musical Navvies, Derra de Moroda, Scot Gibson.
LIVERPOOL HIPPODROME (rehearsal, 12).—"Smoke Rings."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Blue Birds."
PARIS ALHAMBRA THEATRE.—Period commencing Nov. 3, 1922. Rolf Hansen, Harry Allister, Sisters Garre, Fortuge, Eric Peacock, Four Yellerons, Stanelli and Douglass, Four Mackwells, Yamamoto and Koyashi, Earl Leslie and Jazz Band.
PORTSMOUTH HIPPODROME (rehearsal, 12).—"Orphans of the Storm."
SHEFFIELD HIPPODROME (rehearsal, 12).—"Fun of the Fayre."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Oh, Lady, Oh."
SOUTHEND HIPPODROME (rehearsal, 12).—"Bubble and Squeak."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Spangles."

RAYMOND Continental Tour.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Gore Ouseley presents "Pedlars' Pie."
ALDERSHOT (ALFRED BERT'S MILITARY HALLS (rehearsal, 12 o'clock, at Stanhope Theatre).—Earle and Richardson, Carrie and Foote, King and Gray, Dorothy Veitsh and her Partner, Edie Gray, Prof. Claire, Marjorie Cooper, Phillis Relsek, Arthur North, and Pictures.
ASTON HIPPODROME (rehearsal, 12).—"Circus Queen."
AYR PAVILION THEATRE (rehearsal, 1).—"The Gipsy Princess."
BARRY DOCK PALACE.—Barrett and Clark.
BATH PALACE THEATRE.—Scott Argyll, G. H. Carlisle, "Marcus," Lura and Kaley, Ethel Mervan, Hobbs and Hooper.
CANNOCK HIPPODROME. — Alfred Beckett Rep. Co.
COVENTRY HIPPODROME (rehearsal, 1).—"See You Later."
DERBY GRAND THEATRE.—"Quality Street" Co.
DUDLEY OPERA HOUSE (rehearsal, 12).—Geo. Edwardes' Co. "Sybil."
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Froth" revue.
EDMONTON EMPIRE (rehearsal, 3).—Ella Shields, Frank H. Fox, Evelyn May and Sister, Laurie Howard, The Belles, and company as booked.
EXETER HIPPODROME. — Jimmy Jewel and Co., Will Van Allen, Wright and Humber, Jess Conn, Valazzi, Fred Masters.
ILFORD EMPIRE KINEMA (rehearsal, 12.30).—Harry Knox, Daphne Clare, Andy Burns, Ruth Hemmings.
KEIGHLEY HIPPODROME (rehearsal, 12).—Vivian Foster, Dechelette, Harry Shiels and Co., Christopher and Columbus, Maria Crissetta, Bros. Marshall, George Murphy.
KINGSTON EMPIRE (rehearsal, 12.45).—Wish Wynne, Courtice Pounds, Lole and Her, Eddie Gray, Norman Court, The Aerial La Portes, Hamilton Conrad.
LUTON PALACE THEATRE (rehearsal, 12.30).—The Sequitos, Haley's Revuette, "Theodora."
NEATH PALACE.—Roland Carter Trio.
PENGE EMPIRE (rehearsal, 12).—"Sammy in Society."
READING PALACE THEATRE.—"Sunbeams."
SHOREDITCH LONDON.—Victoria Carmen and Shadow, Arthur Ferris, Clark and Ritchie, Jubb and Jerome, The Mariojanos, Chris Kenny, The Fanjacks, Pop Carson, Russell and May.
WALHAM GREEN GRANVILLE.—Hilda Reubens, Harvey and Courtney, Stidder Haydee's Marionettes, Bobby Kerrigan, the Four Revels, Mark Terry, Donald and Carson.
WEST BROMWICH EMPIRE. — The Dudley Amateur Operatic Society present "The Mikado."
WEST BROMWICH THEATRE ROYAL.—Miss Ivy Maurice Rep. Co.
WIGAN HIPPODROME (rehearal, 11.15).—Nichol and Martin, W. P. Wentley, the Three Octaves, Anderson and Nash, Dorval and Daley, Edward Victor and Annie Rooney.

NELLA ALLEN AND HER WIRELESS DOLL.

At Stratford Empire.

Nella Allen, American prima donna, supported by what is described as her wonderful wireless doll, was presented in a new act at Stratford Empire on Monday night by Mr. E. J. Husted. Wonderfully arrayed in an old-world dress, she is discovered with a counterpart figure of herself. She selects old-time songs, such as "Roses Down at Chelsea" and "Happy Days" for this portion of the entertainment, and most charmingly rendered they are. Next she introduces "Lady Babby," the replica of herself, to give wireless demonstrations, whilst she is changing her costume. The figure is adjusted to play the cornet, and during the absence of Miss Allen it was called upon to speak and sing. The performance, however, was a negative one, and caused more smiles than wonderment. Miss Allen was the outstanding figure of the act, and her voice and presence captivated everyone. She sang "If Winter Comes," and finally, in a nun's dress, gave most sweetly an "Ave Maria." She was warmly recalled.

THE BEDFORD.

There is a good all-round programme here this week. After a spirited overture by the band under the direction of Mr. Charles Bruske, a clever young duo of artists, the Volgas, gave a capital little exhibition of dancing, and also played violin and 'cello, making a distinct success. "Zaleski," the Golden Spider, gives his clever performance. He can contort himself into every conceivable shape in a most weird manner. He is ably assisted by Mlle. Estelle, who does some clever acrobatic work as well. Hal Bert—always a favourite here—followed; he is termed the filleted comedian, and his twists and twirls are most diverting, and he is as full of quips as ever, and still scoring well with his tongue-twister number, "The Fly that Flew by Fat Flo's Flat."

Stephenson and McBeth present a series of impressions of "Life's Little Side Shows," which are excellently done and created a big impression. Their serious item of the parents waiting at hospital during operation on their child is a fine bit of work, while their humorous sketches are very laughable—altogether a very taking turn. St. Louis Sisters and Clifford give a lively show of song and dance. Farley and Holt are first-class banjoists; they also sing well, finishing up with an excellent dance. Dora Dare is a success with her songs, especially "The Usual Way," a striking number. Mina Leon presents the Imperial Trio, who immediately made a big hit with their fine vocal efforts. They are all good singers, and have a varied repertoire. Lyons and O'Moore, a lady and gentleman, give a very breezy cross-talk show, and put it over in first-class style. The young lady deserves especial mention, for she is a comedienne of decided ability. La Belle Lolita—the Spanish poseuse—gives a wonderfully artistic performance. The pictures and effects which are thrown on her while posing are undoubtedly the best we have seen for a long time. Mr. J. S. Sackier is the manager here.

WOOLWICH HIPPODROME

Amusement for the good people of Woolwich is being supplied in unstinted measure this week. In addition to opera at the Royal Artillery Theatre, the bill at the Hippodrome is unusually strong and attractive. That wonderful ventriloquist, A. C. Astor, gives one of the best performances it is possible to hear. Into the mouth of his "dummy" his cleverness puts some really amusing quips, and everybody—audience, conductor, and all—are made to contribute. Astor himself does not escape, and there is a touch of real genius in the happy way Mr. Dummy scores off him. In such capable hands, the assistant is even made to strike a match and light his own cigarette.

Marjory Fulton gives an entertainment, dainty, much appreciated, and all in good taste. She was most enthusiastically received. Harry Ford, as a logical comedian, endeavours to prove that a man's mouth should really be in his head; wherefore the morning train would always be caught, as hubby would simply place his breakfast in his hat and be able to eat it going along. His comicalities drew round after round of hearty applause. Daisy Dormer holds the boards with entire approval with her latest numbers, and they have a charm and freshness which even old habitués will find most pleasing.

Tom Clare, at the piano, sings, amongst others, a wireless song which is new to us. He won encores for this, and also "Ideal Home." George d'Albert, a breezy topical comedian, and Henry and Edgar Martell (comedians and creators of eccentricities) are also in he bill, while Roelgin shows some parrots which know the steps of a waltz, and a cockatoo which demonstrates his ability to pull out numbers and colours. As a wind up, H. A. Mills presents a discovery by which an assistant is (optically) made to walk through a sheet of plate glass.

Anderton and Rowland's World's Fair opened on the Broad Quay, Bath, on Monday, for a season. The show is certainly larger and grander than ever, and is a place where the populace can spend a jolly time.

"WINNERS."

The production of "Winners" at the Clydebank Empire on Monday proved a great success. The cast includes Allan Ramsay, Jack Holden, Hugh Ogilvie, Harry Gordon, Doroswami, Tom Rees, Gwen Thomas, José Goray, and The Four Darlings.

The show is divided into five races. In the first race, "The Surprise Party," staged in a drawing-room, each member of the company contributes an item. We have the "Golden Dream Boat," prettily sung by Gwen Thomas, and Harry Gordon, as the proverbial "silly ass," proves himself an exceptionally clever artist. In the second race, Allan Ramsay delights the audience with "Afton Water." Then we have a comedy scene, with Harry Gordon and Hugh Ogilvie, followed by a clever and humorous impersonation of an Italian by Jack Holden.

The third race is prettily staged in black and pink draperies. Here we have an ensemble by the company in "Moonlight," followed by a "little bit of nonsense" from José Goray and Harry Gordon. Doroswami then charms the audience with a violin solo, "The Rosary," for which he is accorded several encores.

The fourth race opens with Harry Gordon and Jack Holden in a golfing skit, which is exceedingly funny. Next we have a solo from Gwen Thomas, "The Song that Reached My Heart," followed by the "Miserere Duet," by Gwen Thomas and Allan Ramsay. Hugh Ogilvie then tells us of his troubles in the song "I'm Saving Up to Buy a Pair of Trousers."

The fifth and final race shows us the company at school. Here we have melodies, old and new, cleverly worked together in the form of lessons, &c.

WINDSOR THEATRE ROYAL.

The attraction here this week is "Hullo! America of 1922!" presented by Jack Goodson, and on Monday evening a pleased and, indeed, delighted audience accorded the piece a hearty reception. The cast includes Jerry Verno, Herbert Hudson, Anna Hornby and Aileen Ferminger.

In our issue of the 12th inst., in noticing the production of the sketch, "My Temporary Husband," at the Croydon Empire, we gave the name of the author of the story from which the sketch was adapted by Elaine Mills as Walter E. Crogan. It should have been Walter E. Grogan.

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FOR NOTES on FELDMAN NUMBERS
See page 24.

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

(*Continued from page 16.*)

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; M. C., Mr. W. Medhurst; R. M., H. Tindell.—Chester and Perry present "Happy Go Lucky."

KING'S HALL (PICTURES).—L., Harry Day Amusements; R. M., Mr. Robert Fisher.—Jack Coran, the musical expert, in "The Bandmaster's Dilemma."

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & L., Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—The leading feature of a pleasingly varied bill here is the favourite actress, Violet Vanbrugh, with Ben Webster and Harold French, in a new playlet, "The Difference." They had a particularly cordial reception on Monday evening. Gillie Potter, an excellent comedian, scores a very big hit; a pretty and clever act by Oswald Bemand, conjurer, and his wonder pigeons, proves much to the liking of the audience; Edna Latonne, the popular chorus vocalist, scores in her latest successes; Karr and Koonie are seen in a racy comedy act, "The New Member"; Les Pomi, Roman gladiators, appear in a striking turn; and the Pathé Pictorial adds further interest to the programme.

PALLADIUM. — Appearing here are Three Scotch Worthies, in blend of Scottish harmony; Rene, ballad and chorus vocalist; Alec Kelvin, patter comedian; and Olwyn and Leon, novelty comedians.

TIVOLI.—P., Mr. W. T. Edward.—Vaudeville here by Verme, in accordian selections from grand opera. Pictures complete.

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby.—D. W. Griffith's wonderful production, "Way Down East," is drawing enormous houses here. A special musical programme by an augmented orchestra, with Mr. C. W. Saxby at the orchestral organ is an additional attraction.

LA SCALA.—R. D. & M., Mr. A. G. Brown.—Sir J. M. Barrie's delightful Scots comedy, "What Every Woman Knows," is proving a potent attraction here. Mr. A. J. Forbes, an eminent tenor, makes an excellent impression.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr. Lewin Mannering and his company, including Miss Nora Johnston, in "Loyalties."

PIER THEATRE.—M. & Sec., Mr. H. Owen Taylor; Mus. D., Mr. E. Peilgen.—Messrs. Douglas Steward and Felgate King's company in "Charade," including Molly Stoll and Douglas Steward, Elsie Mayfair and Felgate King, James Craig and Edith Ashby.

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—The Ray Brothers present "The Fun Shop," including Freda Francis, Millie Deane, Fred Miller and Mott Leamore.

DEVONSHIRE PARK.—M. & Sec., Mr. Edgar Allan Brown.—On Monday, Wednesday, and Saturday evenings, with special symphony concert on Friday afternoon, the Eastbourne Municipal Orchestra, under the direction of Captain H. G. Amers. Artists for the week: Miss Constance Hay, contralto; Miss Bettie Rawlins, solo violiniste; Miss Dorothy Craig, and Bontoft, illusionist. On Friday evening a pianoforte recital by Backhaus. In the Vaudeville Pavilion "Bogey."

ECCLES.

CROWN THEATRE.—P., Messrs. W. H. Broadhead and Son; R. A. M., Mr. Albert Rogers.—A novel attraction, the Great Humaniscope, featuring Leah Corentez, "It Happened Here in Eccles."

EDINBURGH.

LYCEUM.—.—M. D., Mr. T. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. L. Rogers.—Mr. Robert Courtneidge's Company presents here Mr. Noel Coward's comedy, "The Young Idea."—The play has the advantage of an admirable cast. That charming actress, Miss Kate Cutler, impersonates Jennifer Brent with delightful art, and Miss Muriel Pope as Cicely gives a careful study of the part. Miss Ann Trevor as Gerda is excellent; Mr. Herbert Marshall acts with dramatic ability as George Brent, and Mr. Ambrose Manning, in the character of Hiram J. Walkin, again shows his distinct value in comedy. The author is seen to advantage as Sholto Brent, and the other members of the company render capital support. The play is preceded by a comedietta, "Wild Oats," also by Mr. Coward, in which Miss Joan Chard and Mr. Ronald Ward act effectively.

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; R. M., Mr. Fred Fulton; Mus. D., Mr. John P. Ross.—"Wedding Belles," a musical farce, one of Payne's productions, forms the attraction here. Excellently acted by a company which includes Mr. Gilbert Payne, Mr. Val Morgan, Mr. James Daly, Miss Hilda Brent, Miss Ethel Errol, Mr. Harry Matto, and several other clever comedians, the piece, which is given twice nightly, gives an opportunity for much capital fun that appeals to the large audiences.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. John E. Masterton; Mus. D., Mr. A. Douglas Willcox.—The Dee Fours introduce Mr. John Galsworthy's play, "Loyalties," to Edinburgh this week. The interpretation of the piece by the actors is admirable. The part of the Jew, Ferdinand de Levis, is excellently acted by Mr. Howieson Culff. Mr. Bernard Mersfield's performance of Charles Winsor is a masterly one, and Mr. Clayton Greene makes all that is possible out of the part of Captain Dancy. Miss Anne Hytton is a graceful Margaret Orme; Miss Phyllis Fabian was good as can be as Lady Adston, and Miss Jane Millican acts with intelligent appreciation the part of Mabel. The houses are well filled.

EMPIRE.—P., Moss's Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Felix Burns.—A return visit of the Wylie-Tate production, "Bran Pie," to this house has drawn crowded audiences. The principal artists in a splendid all-round cast are Miss Odette Myrtil, a graceful and charming comedienne; The Two Bobs, in their exhilarating songs and dances; and Rebla, a musician of undoubted merit.

FOLKESTONE.

PLEASURE GARDENS.—G. M., Mr. Ewart C. Potter.—Mr. Oswald Cray, by arrangement with Alfred Butt, presents "Lass o' Laughter."

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. A. W. Hyde; G. M., Mr. G. T. Pawsey; Mus. D., Mr. G. Landing.—The G.G. Productions present Chas. Morton's Repertoire Co. in "Sorrows of Satan," "Moths," and "Trilby."

GLASGOW.

ALHAMBRA, LTD.—M. D.s, Sir Alfred Butt and Mr. R. H. Gillespie; R. M., Mr. E. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—On a return visit, Bransby Williams and his capable company are presenting their Dickens' plays. On Monday "David Copperfield" was presented, with Mr. Williams in the rôles of Dan'l Peggotty and Mr. Micawber, ably assisted by a carefully selected company of artists. On the last three nights of the week a new version of "Oliver Twist," with Mr. Bransby Williams as Fagin and Mr. Grimwig, will be presented.

OLYMPIA, LTD.—R. M., Mr. David Bowie; Mus. D., Mr. John Henderson.—The Anglo-Scottish Revue Company are here with the revue-comedy, "What a Night!" an entertaining show. The principal funmakers, Kemp and Freeman, have many opportunities, of which they make the most. Lottie and Lily Jordan, clever singers and dancers, are also a tower of strength.

PRINCESS'S.—P., Mr. Rich. Waldon; M., Mr. Hugh Murdoch; Mus. D., Mr. Robert McLeod.—Mr. Chalmers Mackey's Irish season is continuing its successful progress here. This week the attraction is "St. Patrick's Eve," with Mr. Mackey as Terence O'More, Mr. H. Henry Cooke as Bernard Kavanagh, and John C. Warren as Father O'Cassidy. As Kathleen O'Connor Miss Clare Errol is a sweet and appealing figure, whilst the remainder of the company sing and act creditably.

PAVILION.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—An attractive programme is presented here this week. Prominent on the bill are the Scottish National Theatre Society, who present the Scottish National Players, in the comedy by Joseph Laing Waugh, entitled "Cute MacChayne." The vaudeville programme includes Julot and Piero, entertainers; Lowdini (G.S.M.), brilliant violinist and pianist; Harry Gunn, assisted by Marjorie Fitzallen, in comedy song and scena; and Victor Kelly, comedian.

THEATRE ROYAL.—M., D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—The charming Barrie play, "Quality Street," is paying one of its welcome visits here, and its interpretation by the Macdona Players leaves nothing to be desired. The leading parts are played by Misses Alice Bowes and Nellie Hodson and Mr. Oliver Johnston.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. Henry L. Bell; M. D., Mr. Henry Farmer.—Winston's water lions and diving nymphs proves a most interesting act, and others on the bill are Fred Lake and Tom Barrasford, in a vivacious vocalistic scena; George Jackley, the "indignant" one; Jessie Broughton and Dennis Creedon, in a clever musical entertainment; Henry Martinez and Co. in a sensational equilibristic act; Newhouse and Merrill, comedy cyclists; and Dolly Ross, versatile comedienne.

METROPOLE.—G. M., Mr. John Walker; Mus. D., Mr. Frederick Rogers.—"Itl Tiklim," or "Rip Raps," is the title of an amusing entertainment which is being presented here this week. Cullen and Carthy and the "Wee Mon" are chiefly responsible for the fun of the performance, and also included in a good cast are Topsy Johnson and Will Beanland.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—Wylie-Tate's spectacular production, "The Garden of Allah," is already familiar to a wide circle of playgoers, and its return to the Coliseum is most welcome. The play had an enthusiastic reception from a large audience.

GLOUCESTER.

HIPPODROME.—P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—Mr. Frank Laurance presents a new edition of the revue, "Patches." Mr. Gus Oxley is the principal comedian, with Miss Dorothy Roseyeare as the chief lady of the company. Alec Kennedy is also prominent.

GREAT YARMOUTH.

THEATRE ROYAL.—L., Mr. Walter Nightingale.—The Bottomley and Maule production, "Ann."

AQUARIUM.—L., Mr. Walter Nightingale.—Thos. F. Convery presents "Cheerful Days."

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright.—Mesrs. Macdonald and Young, in conjunction with Mr. J. Chas. Imeson, present the romantic musical play, "The Gipsy Princess."

GRIMSBY.

PRINCE OF WALES' THEATRE.—M. D., Councillor J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. J. R. Bingley—Thomas C. Dagnall presents his company in the light comedy success, "Ambrose Applejohn's Adventure."

PALACE THEATRE.—M., Mr. Ernest Marler; A. M., Mr. Chas. Chapman; Mus. D., Mr. T. Stevens.—"The Midnight Visitors," a one-act musical comedy; Benedetti Brothers, Italian comedians; Leslie Strangs, in character burlesques; Dale and Williams, the men about town; Bella and Morris, the comedy couple; Victoria Maitland, in character songs; The Flying Potters, gymnasts.

HALIFAX.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. E. James.—The spectacular play, "Cha Chin Chow," is paying a return visit here.

GRAND THEATRE.—P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—G. Williams is presenting "The Chelsea Pensioners" in the picturesque entertainment.

PALACE THEATRE.—P., The Palace Theatre (Halifax), Ltd.; M., Mr. H. Stephenson; Mus. D., Mr. W. Davidson.—A good bill is headed by Arturo Bernardi, in his protean act, and also includes Hilda Nelson and Company in "Gems of Melody"; Dippy Diers and Flo Bennett, funnisities; Geo. Bolton, piano entertainer; Ethel Castaldini, in musical comedy; Benson Gray, ventriloquist; and Videan and Kirby, in comedy and art.

HANLEY.

ROYAL.—M. D., Mr. Albert Bulmer; M., Mr. Charles Bulmer.—Messrs. Oswald Gray and Keith Kenneth this week present "Auction of Souls," which was produced last week with great success in Brighton. The cast includes Elsie May, John F. Traynor, Jno. S. Milward, George Belmore, Herbert Landeck, and The Barry Furness Twins.

GRAND.—M., Mr. Harry J. Crane; Mus. D., Mr. I. H. Cartmell.—Marcelle and her partner head the bill here. Also appearing are The Femina Quartette, a brilliant musical ensemble; Edwin Lawrence, comedian; De Havilands, in "Repairing the Telephone Wires"; Percy Mayne and Jack Sheridan, a smart couple; George Lee, in character comedy; and Madge Brownie, a clever and original young lady.

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowlands; R. M., Mr. C. E. Scutt.—W. Payne Seddon presents Monckton Hoffe's "The Faithful Hearts."

HITCHIN.

PLAYHOUSE.—P., Hitchin Amusements, Ltd.; M. D., Mr. W. N. Blake; R. M., Mr. Robert A. Brown; Mus. D., Mr. L. G. Shrine.—Harry Wilkinson presents the Musical Exceldas, including Ivy De Roy, soprano; the Versatile Twins, violinists, 'cellists, etc.; Harry Wilkinson, pianist and baritone, in harmony and vision scenas; Raglan, in melody, comedy, dance, story, and upside-down stunts at the piano; and pictures.

BLAKE'S THEATRE. — P., Hitchin Amusements, Ltd.; M. D., Mr. W. N. Blake.—The Live Wires Concert Party, including Sydney Swain, the great little comedian.

HUDDERSFIELD.

ROYAL.—D., Mr. Alfred Wareing; A. M., Mr. Leo Montgomery.—On a first visit to this town Charles Doran and his Shakespearean Company opened on Monday with "The Merchant of Venice," followed during the week by "Julius Cæsar," "Twelfth Night," "Macbeth," "A Midsummer Night's Dream," &c.

HIPPODROME.—P., Northern Theatres, Ltd.; G. M., Mr. Otto C. Culling; R. M., Mr. G. Alban Newton.—Arthur Gibbons's Company are paying a first visit here with the comedy, "The Rotters." The cast includes Frank Litchfield as Clugston, J.P., Edith Finlay, his wife; Sidney Marriot, his son; Elizabeth Grayson, daughter; Owen Evans as Estelle; R. Halliday Mason, Evelyn Martin, Herbert J. Walton, and Fay Rivington.

PALACE.—P., Macnaghten Vaudeville Circuit, Ltd.; R. M., Mr. Alan Williams.—Marie Lawton, with her harp; The Fayre Four, concertina quartette; Margaret Dennis, comedienne; El Ray, ventriloquist; Daunton-Shaws, expert cyclists; The Strength Bros., equilibrists; and Lall and Rene, mirth makers.

ILKESTON.

COLISEUM.—The Great Handko, assisted by Master James; Roy Hicks, Eyto, Reays, Verta de Voss, Les Valerious, Allan Rochester's Big Timers.

IPSWICH.

HIPPODROME.—P., Mr. E. H. Bostock; M., Mr. R. Hendry; Mus. D., Mr. Chas. Myder.—Herbert Barnes's Revue Company, in "Charlie Goes East."

LYCEUM.—P., Mr. E. H. Bostock; M., Miss Edith Parkyn; Mus. D., Mr. H. Lewin Taylor.—This week: J. Bannister Howard's Company, in "Tons of Money," including Will Clayton, May Yates, Bros. Grosvenor, Kathleen Boutell, Fred Edwards, Basil Dyne, Lilian Campbell, Wilfred White, Alex. W. Thomas, and Arthur Nicholas.

JERSEY.

OPERA HOUSE.—L., Mr. Albany Ward; R. M., Mr. Fred. Benton.—Mr. Ernest E. Norris' Repertory Company in "The Walls of Jericho."

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—J. Edward Bleriot presents the revue, "Buzz Along." A strong cast includes Sid Dooley as Loppy.

LOUGHBOROUGH.

THEATRE ROYAL.—R. M. and L., Mr. W. H. Deacon; Mus. D., Mr. A. W. Bennett.—Mr. J. A. E. Malone's "Merry Widow" company are here, on their farewell tour. A capable cast includes Miss Nesta Allen as Sonia, and full houses are the order of the week.

MIDDLESBROUGH.

THE EMPIRE.—P., The Empire Palace of Varieties, Middlesbrough, Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Howard Shackleton.—A capital programme is topped by Jock McKay, comedian. Other good turns are provided by Mabel and Charles Hutchins, in smart cameo impressions; Hinsle, novelty illusionist, assisted by Gertie Rees; Mary Foyard, a charming operatic vocalist; Wal Nitram, coon delineator and dancer; Alfred Jekson and Nancy Nield, baritone and soprano, in a refined and delightful entertainment at the piano; and The Four Christies, in an artistic portrayal of athletic and classical dancing.

HIPPODROME.—P., North of England Cinema C.; A. M., Mr. W. S. Gibson; R. M., Mr. Frank E. Parker; Mus. D., Mr. H. J. Waldron.—A new comedy act is presented here this week by Bain and Hill. Pictures complete the programme.

NORTH SHIELDS.

THEATRE ROYAL.—P., Theatre Royal, North Shields, Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—Mr. Thomas F. Convery's company in revue, "On the Dole."

BOROUGH THEATRE. — P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; R. M., Mr. Edwin de Frece; Mus. D., Mr. C. H. Lavender.—Mr. George Godfrey, tenor vocalist; and pictures.

OLDHAM.

GRAND.—P., Oldham Empire Theatre Co.; G. M., Mr. E. Dottridge; A. M., Mr. C. Bush.—Messrs. Grossmith and Malone present the successful musical comedy, "A Night Out," with Betty Coates, Fred Hearne, Frank H. Dale, and Paddy Duprez, and a strong company in support.

PALACE.—P., Oldham Empire Theatre of Varieties, Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. Kilrow.—This week Harry Day presents the new revue, "Rockets," with a clever cast, including Nellie Turner, Cyril Dunn, and Jos. Alexandre.

ROYAL.—P., Oldham Empire Theatre of Varieties Co; G. M., Mr. E. Dottridge; A. M., Mr. Milton Reed.—The Millane Stock Co. appear this week in "Ashamed of the Man She Married," with Florence Churchill and Joseph Millane, and full company.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. D., Mr. S. C. Dorrill; Asst. M. & S., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Matheson Lang's company is here in the great success, "The Wandering Jew." Murray Carrington is appearing as Matathias. There is a matinée on Saturday.

PAISLEY.

THEATRE.—S. P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Mr. Harry Lees presents the revue, "Nick-Nacks."

RINK PICTURE and VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mrs. W. Sowerby.—The Four Gordons, vocalists and dancers; George Clarkson, versatile entertainer; and pictures.

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. Jas. Glover; R. M., Mr. W. F. Crowe.—"Tons of Money," by Will Evans and Valentine.

REPERTORY THEATRE.—L., Messrs. King and Parry.—Mr. John Hankin's successful play, "The Cassilis Engagement." Miss Colette O'Niel fills the rôle of Mrs. Cassilis, and Miss Frances Waring that of Mrs. Berridge; Mr. Noel Morris as Geoffrey Cassilis, and Mr. Alfred Brandon as Major Warrington.

GRAND THEATRE.—P., Messrs. King and Parry.—Revue, "A Night of Brightness," speciality acts by Daisy Dryden and Petre Renoff.

PALACE THEATRE.—G. M., Mr. G. E. Prance.—Mr. Herman Darewski in "Listening In," with Miss M'lita Dolores as his leading lady; and Mr. Will Hay.

RAMSGATE.

PALACE THEATRE.—P., Mrs. Reeve Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—Miss Inez Howard's Company, in "The Prince and the Beggar Maid."

READING.

ROYAL COUNTY THEATRE.—P., Mr. Milton Bode.—T. C. Dagnall presents "Lord Richard in the Pantry."

THE PALACE.—P., Palace Theatre of Varieties Co., Ltd.; M. D., Mr. W. G. Watson; M., Mr. A. E. Burridge; Mus. D., Mr. W. Morgan.—Noni and Horace; Dolly Victoria and Brother, in novelty cycling act; Elsie Bartlett; Ned Perry; Poy and Fay; Bart and Edie; Charles Kitts; Rhoda Windrum and Co., in "The Cuckoo."

VAUDEVILLE ELECTRIC THEATRE.—The film, "The Glorious Adventure," forms a very special attraction this week.

ROCHDALE.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; A. M., Mr. Norman M. Robinson.—The musical comedy, "Sally," is being staged by Geo. Grossmith and J. A. E. Malone's company. Principal honours are carried off by Isobel Dorothy as Sally, Alfred Webber as Sascha, Gerald Seymour as Jimmie Spelvin, and Geo. Bray as Admiral Travers.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—A capital variety progamme is being given including Alan Martin and Tony Castle, in a novelty act; Fred Maitland, in a nautical sketch, "'Erbert"; Two Questas, a vocalist and a dancer; Bonelli, in a musical novelty; Geo. Langford presents Sari, in magic, mirth, and mystery; Wm. Henghan sings Scottish songs; and Geo. Calver is a clever voice controller.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—The varieties here are provided by Tom Taylor, an entertaining yokel and concertinist.

SALFORD.

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. H. D. Moorhouse; R. M., Mr. Geo. Brelsford.—Sam Mayo, Victoria Carmen, Alfredo, Billy Bristow, Moss and Orrell, Nat D. Ayer, Eddie Gray.

ROYAL HIPPODROME.—P., W. H. Broadhead and Son; R. M., Mr. Fred Barnardo. — Pictures. Go-as-you-please competition; Vaudeville Entertainers; Clarke and Brenton; Helen Sharples and Betty Williams.

SCARBOROUGH.

OPERA HOUSE.—P., Grand Opera House (Scarborough), Ltd.—G. M., Mr. G. H. Hawkins.—Mr. George Manship presents "The Man Who Came Back."

SOUTHAMPTON.

GRAND THEATRE.—R. M., Mr. Arthur Weston; Gladys Cooper's London success, "The Naughty Wife," including Miss Honor Bryne, d

PALACE.—R. M., Mr. Harry Taylor.—Varieties by the Original Funster, Jimmy Jewel, in the comedy farce, "Idle-itis"; the Four Original Storks, the perfect gymnasts; Tom E. Finglass, the artistic coon delineator; Segne, mimic of musical instruments; Winnie Etheridge and Jimmie Furse, entertainers; the Balladmongers; Haig and Escoe, versatile comedy duo.

HIPPODROME. — R. M., Mr. Mark Lorne.—The company includes the Great Carmo; Marcus, ventriloquist; Effie Mann, in selections from her repertoire; and the Flemmings, artistic creations in alabaster.

SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co.; A. M., Mr. A. Walker.—The O'Mara Opera Company are delighting large audiences here in well-known operas.

PALLADIUM. — G. M., Mr. Joseph Bernard Hothersall.—The attraction here is "The Fun of the Fayre." The cast includes Miss Maudie Dunham and Mr. Harry Angers.

PAVILION THEATRE.—P., Southport Pier Co.; A. M., Mr. G. C. Alexander.—The Denville Stock Company are presenting with success "The Sorrows of Satan."

STOCKPORT.

THEATRE ROYAL.—S. O. and M., Mr. Charles Revill; A. M., Mr. John Revill; B. M. and S., Mr. Charles Revill, jun.—Max Roma presents the comedy, "Three Wise Fools."

HIPPODROME.—L., Mr. William Swire; M., E. J. Lyons.—Chris Silvester and company in "All in the Play"; Little Vera Kitchen, juvenile comedienne; Joe and Willie in comedy pot-pourri act; Alf James Holt, comedian; A. H. Woods, in comedy burlesque act; Jack Audley, comedian; and Clara Coverdale presents the Nine Dainty Dots in the spectacle, "The Kilties on Parade."

SUNDERLAND.

THEATRE ROYAL.—G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. E. Field.—Mr. Arthur Hinton's repertoire company, which includes Miss Peggy Courtney, started on Monday with "The Scandalmongers," and during the week will also play "Betrayed" and "The Wanton." There was good patronage extended by the public during the early part of the week and good business is expected until the end of it.

PALACE.—P. Mr. A. G. Hamilton; R. M. Mr. W. Gillespie; Mus. D. Mr. Frank Hubble.—"The Birth of a Nation," in the picture line, is attracting large audiences. There are no variety artists this week.

EMPIRE.—P., Sunderland Palace Company, Ltd.; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—The revue, "Oh, Laugh," is the fare provided this week. It is produced by Cyril Bayliss, and the company engaged include Ford and Lewis, Dorothy Pinhoe, Fay Chester, Millie Grey, Fred Payne, Tom Maynard, Albert Wayne, and Lawrence Tiller's Six Sparyling Belles.

KING'S.—P., Thompson and Collins; M. D., Mr. E. Jefferies; Mus. D., Mr. W. Hugh Jones.—Pictures, and vaudeville by "The Romanesca Players," in a vocal, instrumental and dancing act.

TORQUAY.

THEATRE ROYAL.—Licensee & M. D., Mr. W. H. Mortimer; Sec., Mr. Arthur Pearse; Mus. D., Mr. H. E. Crocker.—Mr. Lawrence Brough is amusing large audiences here with "The Lady of Ostend."

PAVILION.—G. M. (for the Corporation), Mr. Chas. G. Price; Mus. D., Mr. E. W. Goss.—The picture season opens here this week with the D. W. Griffith production, "Orphans of the Storm."

WARRINGTON.

COURT.—P., Royal Court Theatre, Ltd.; G. M., Mr. Harry Warburton.—The Hamilton Deane Company in "When We Were Twenty-one" and other plays.

WEST HARTLEPOOL.

EMPIRE.—G. M., Mr. Harry Esden; R. M., Mr. Joseph Tennant.—The Bros. Hennaway in "Oh! I!"

EMPIRE THEATRE.—P., West Hartlepool Empire Palace, Ltd.; G. M., Mr. Harry Esden; R. M., Mr. Joseph Tennant.—Messrs. Maris and Stella present a musical comedy, entitled "Oh! I!" The cast includes the popular Brothers Hennaway (comedians), Jack Cranston, Roselle and Clifford, Vera Elmore, and May Garry.

GRAND THEATRE.—P., Grand Empire Theatres, Ltd.; G. M., Mr. Stanley Rogers; R. M., Mr. Chas. E. Linney.—Harry Leston's company in the revue "Bow Wow" is here. George West and Ivy Gordon are in the cast.

WEYMOUTH.

PAVILION THEATRE.—L., Mr. E. Wheeler.—Miss Brandon-Thomas's Co., in "Charley's Aunt."

WHITEHAVEN.

THEATRE ROYAL.—P., Grand Theatres, Ltd.; M., Mr. Stanley Rogers; R. M., Mr. J. Cole.—Frank Wesley's company in the revue, "Footlight Frolics."

WORCESTER.

NEW THEATRE ROYAL.—R. M., Mr. Tom Bell; Mus. D., Mr. J. W. Austin.—The D'Oyly Carte Company in Gilbert and Sullivan operas.

THEATRE ROYAL.—P., Tours, Ltd.; L. and M., Mr. Arthur Carlton, C.B.E., J.P.; R. M., Mr. Tom Bell; Mus. D., Mr. J. W. Austin.—The D'Oyly Carte Opera Company are appearing in their well-known repertoire.

YORK.

THEATRE ROYAL.—A. M., Mr. Percy Hutchison.—Mr. J. H. E. Malone's company in "The Merry Widow" and "Gipsy Love."

EMPIRE.—M. D., Mr. William Peacock; R. M., Mr. Fredk. Stafford.—Mr. J. Cummings presents "See You Later" revue.

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IN THE SUBURBS.

"WELCOME, STRANGER."
At Wimbledon.

"Welcome, Stranger," that cleverly constructed, witty, and thoroughly interesting play which had so successful a run at the Lyric, is the special attraction at the Wimbledon Theatre this week, with Mr. Harry Green in his original part. He is truly the life and soul of the piece, and he had a great reception on Monday evening.

He was well supported by a very capable company. Miss Moya Nugent, a pretty blonde, gave a pleasing portrayal of Mary, while Miss May Edward Saker, in the small part of Mrs Trimble, was excellent; and Miss Amy Gilbert was quite a satisfactory Essie, as was also Miss Josephine Quest as Grace. The impersonators of the male characters were one and all natural and clever. Mr. Frank Hemming, always a sound actor, was particularly good as Clem Beemis, the inventor. Mr. Leslie Rea had a good part as Whitson, the Mayor, and made the most of it. Mr. Chas. R. Stone did well as Seth Trimble, the storekeeper. Mr. Walter Allen was dignified and impressive as Gideon Tyler, the banker; as was also Mr. Walter Gay, as Eb. Hooker, the tax collector. Mr Denis Auburn gave a very creditable rendering of Ned Tyler, the lover. The lesser characters were, as stated, quite safe in the hands of Mr. Harry Johnson, Mr. Reginald Ainsworth, Mr. Alban Blakelock, and Mr. Fred C. Foster. The play was heartily received, and at its conclusion Mr. Harry Green said just a few words of thanks, stating that he was glad to be back in London, and that he hoped the audience had enjoyed the play as much as he and his company had done in presenting it.

"A TRIP TO PARIS"
At Watford.

A bright and merry show is at the Watford Palace Theatre this week, in Mr. E. B. Scener's revue, "A Trip to Paris." It is brimful of comical episodes, thanks largely to that clever comedian, Fred Shuff, who is rarely off the stage. He is especially funny in the cabaret scene, where he poses as a drunken guest, and upsets everyone by his pugilistic attitude.

Mr. E. B. Scener gives a very fine performance of Alphonso, a perky Frenchman, and ticket collector at Boulogne Station. Mr. Pip Pawson scores a big success in his song scenas with the chorus. His singing of "I'm Colonel Wilkinson, D.S.O." and "A Trip to Honeymoon Land" was very effective. Another vocalist to gain well-deserved appreciation was Sirotto, described as "the Russian Wandering Vocalist," who rendered very feelingly "I Hear You Calling Me" and "Moonlight"—the latter the most delightful item of the evening. Other musical numbers are supplied by Ruth Dennis and Florrie Butler. Nobby, the Apache whistler, was loudly applauded. Mlle. and M. Somoff, with their Russian dance, and Les Two Parisiennes, smart acrobatic dancers, contribute greatly to the enjoyment of a show in which there is not a dull moment from start to finish.

"A MYSTERY MAN"
At Richmond.

Those who like their drama strong will have no cause for complaint with the bill this week at the Richmond Hippodrome. Mr. Young Buffalo, fresh from his triumphs at the Lyceum, is here, presented by Andrew Melville in a Western play entitled "A Mystery Man." Here we have all the elements of a stirring play, and Young Buffalo as Don Delago, to say nothing of Hector, his faithful steed, keeps the house in a state of tense excitement; a very interesting rôle, and admirably played. Then there is Mr. E. W. Britton, a capital Don Lagos, and Miss Cynthia Gordon as Rose Dearing—splendidly acted, by the way. Mr. W. B. Payne is an asset to the popularity of this house.

"THE YOUNG MINISTER"
At the Theatre Royal, Stratford

Play, in Four Acts, by Miss Sheila Walsh. Presented for the First Time in London at the Theatre Royal, Stratford, on Monday, Oct. 23.

John Ashworth ....Harry Foxwell
Rev. Alan Proctor .....Roy Selfridge
Benny Lawyer .....W. Claydon
Mr. Fodgers .....H B. Dewhurst
Jonas Waile .....Harry Sydney
Maria Lawyer ... .Maud Evans
Maggie Ashworth .....Emmie Doris
Martha Ashworth ... .Nellie Bilbie
Bessie Ashworth .....Lilian Maitland

The story turns on the secret marriage of Alan Proctor, a young minister, with the daughter of one of his parishioners. Becoming famous as a preacher, he neglects his lowly-born wife, and he parts from her on the ground that the marriage was not legal. Thus the unhappy Bessie Ashworth obtains a bad reputation, which is undeserved, and is cast out by her father. She, however, becomes a successful actress, and the play opens when she returns to the old home. The father appears on the scene, and at once orders Bessie out of the house. But her younger sister sets to work for the rehabilitation of Bessie's good name. Later her father calls in the minister to plead with Bessie to give up the stage. The meeting between Bessie and him has many effective dramatic touches. There is a happy ending, for Bessie is still in love with the young minister, and he, repenting the harm he has done, decides to act honourably to the girl who has all through been faithful to him. Miss Lilian Maitland played the part of Lilian Ashworth with much power, and quickly ingratiated herself with her audience. Mr. Harry Foxwell, as the father, John Ashworth, was an outstanding figure. Mr. Roy Selfridge, too, worked well, representing quite a typical parson. Mr. W. Claydon as Benny Lawyer was capital, while Mr. H. B. Dewhurst portrayed the designing old scamp, Mr Fodgers, very cleverly. Miss Maud Evans was a most amusing Maria Lawyer, and the respective parts of Mrs. Ashworth and the younger daughter were in the capable hands of Miss Nellie Bilbie and Miss Emmie Doris.

"PEG'S NIGHT OUT"
At the Elephant and Castle.

Musical Play, in Eight Scenes, Written by Mrs. F. G. Kimberley. Produced for the first time in London at the Elephant and Castle Theatre on Monday, Oct. 23.

Polly Slaughter .....Cissie Lindon
John Thomas Wilkes
Kisbey (The Call Boy)
Franklyn Harcourt ....Frank Esmonde
Peggy Slaughter .....Marie Folloy
Billy Higgs .....E. Bradley Warren
Robert Slaughter .....Louis Nanton
Clementina Young .....Lalla Price
P.C. Manning .....Sam Bright
Bob Sykes .....Jack Vender
John Howells .....Chas. Russell

It is only a few weeks ago that we chronicled a new drama by Mrs. Kimberley at this playhouse; now the versatile authoress submits a lively and entertaining musical play. "Peg's Night Out," originally seen at Mrs. Kimberley's own theatre (the Grand, Wolverhampton), on Sept. 11 last, had a warm welcome from the habitués of the Elephant. It is of the old-fashioned sort; even the villain does a song and dance, and the heroine and low comedian are associated together in duets. In addition, there are a few variety turns.

Mrs. Kimberley's heroine, Peggy, a pretty and engaging girl, is the adopted child of a publican (Robert Slaughter), who runs a "sing-song" at his inn. Peggy is betrothed to a manly young engineer (Billy Higgs). A handsome adventurer (Franklyn Harcourt) learns that Peggy inherits a fortune when she is 21. He makes up his mind to get her hand and her money, but is eventually foiled, and all ends happily. Mr. Jack Tully and Miss Ruby Kimberley have produced the play with care, and the casting is good. Miss Marie Folloy (a clever soubrette) is a good Peggy. This artist sang several numbers, especially "Johnnie," and in a duet "Once in a Blue Moon," with satisfaction. Mr. E. Bradley Warren, possessed of a clear voice, acted and sang well as Billy Higgs.

Mr. Frank Esmonde (the general manager of the company) was excellent as the crook and man-about-town, Franklyn Harcourt. A capital character study of the gouty and irascible innkeeper came from Mr. Louis Nanton. Kisbey (the Call Boy's) many eccentricities and topical duets "caught on."

The special turns included some novel acrobatic dancing by the Ernestines, who also sang with verve "I Wandered Through the Orchard." "Peg's Night Out" is well staged and mounted, and should have a prosperous career.

"THE KNAVE OF DIAMONDS"
At Stratford.

Ethel M. Dell's dramatised version of "The Knave of Diamonds" is being presented at the Borough Theatre, Stratford, this week by a very strong company. Malcolm Tearle plays the part of Nap. with much vigour and deliberation. His diction is faultless, whilst his acting although at times a bit strained, is excellent.

Stella Patrick Campbell as the virtuous and slave wife of Sir Giles Carfax, is very impressive. Her part is a large one, and she is untiring throughout. Frederick D. Davis, as the bull-headed, drunken Sir Giles, plays his part splendidly; while George F. Weir, as the cripple, Lucas Errol, is an excellent patient with an iron will. E. W. Thomas is a good, hearty and blustering Dr. Capper, and Stella Florence as the sweet, inexperienced Dot, is very pleasing.

H. B. PHILLIPS OPERA CO.
At Woolwich.

Pressure on our space last week prevented us from noticing the step taken by the management in providing two weeks of grand opera at the Royal Artillery Theatre, Woolwich.

The visit of the H. B. Phillips Company has been a signal success, large houses being the order at every performance. Last week "Cavalleria Rusticana," "I Pagliacci," "Tannhauser," "Carmen," and "Madame Butterfly" were among those given, and as was only to be expected, the playing reached a high order of merit and appreciation. The short season winds up with "Carmen" to-morrow (Friday) and "Maritana" on Saturday.

WHO'S WHO IN SCENIC ART.

By T. A. BINGHAM-SEDGWICK.

THE LATE CATTERMOLE CATHREY.

Ernest John Cochrane Cattermole Cathrey, who died on the 12th inst., was born at Bow on July 14, 1867. He was buried at Locksbrook Cemetery, Bath, on the 16th inst.

He was the eldest son of the family of three brothers and one sister of the late Thomas McLean Knollman Cathrey, C.E., and the grandson of the late Col. W. Cathrey, C.B., of the 11th Hussars. His ancestry stood high in both arms of the Service, and had the late Rear-Admiral Nathaniel Day Cochrane, and the "fighting" Lord Dundonald, Admiral of "The White," among its members. His late uncles were Gen. H. Hoseason, of the Indian Army; Gen. Sir Aeneas Perkins, R.E., K.C.B.; John Cochrane, of Calcutta, standing counsel of the Royal East Indian Company and Lord Chief Justice of England; Sir Alexander Cockburn, Bart., G.C.B., D.C.L. He was also the nephew of the Rev. Dr. Richard Cattermole, who wrote "The Great Civil War," and George Cattermole, the eminent water-colour artist who illustrated Dickens, and a relative of Col. A. Thrale Perkins. His brothers are the Rev. Thomas Werner Cathrey, of St. Paul's, Knightsbridge, and Frank Cochrane, the well-known actor.

He was educated at Dulwich College and Bury High School, and started painting when he was only eight years old. His first engagement was with Mr. Whitehead at the Theatre Royal, Huddersfield, and his last at the Theatre Royal, Bolton, Christmas, 1921.

During his career he has painted scenery for Sir Alfred Butt, Sir Frank Benson, Sir J. Martin Harvey, Richard Mansell, Captain Bainbridge, T. Ramsey, Henry Oswald, W. H. Waddington, E. W. Crossley Taylor, Sidney Cooper, and William Lewis, J.P., of Bath.

He had worked for or been resident scenic artist at Alhambra, Glasgow; New, Cambridge; Alex., Liverpool; T.R., Manchester; O.H., Coventry; Royalty, Glasgow; Princess, Edinboro'; O.H., Doncaster; T.R., Exeter; T.H., Bedford; M.T., Stratford-on-Avon, Scarboro' and York, and T.R., Bath, where he lived 25 years.

Amongst the artists he has been associated with or worked for are Henry Emden, H. P. Hall, Fred Le Maistre, Stafford Hall, Henry Potts, Richard Muir, Charles Parker, Walter Ryan, Joseph Harker, Francis Bull, Sidney Thompson, J. J. Keith, James and Julian Hicks, &c.

His work comprised every description, but he certainly excelled in architecture, though landscape and decorative pantomime scenery brought him popularity.

Although he painted 38 scenes with J. J. Keith for "The Pilgrim's Progress" production at the Royalty, Glasgow, and was closely associated with Sir Frank and Lady Benson in the Shakespearean Festival in 1913, at Stratford-on-Avon, and for the Bath Historical Pageant, he found time to exhibit his pictures in the Bath and Western Counties Societies Exhibitions. He was a kind and courteous gentleman of charming presence.

After his long illness he unfortunately leaves his wife in temporary difficulties.

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THE FILM WORLD TO-DAY.

By W. G. FAULKNER.

A movement is afoot in certain big organisations for ending the somewhat unsatisfactory conditions that accompany trade shows, and criticisms in what is called the lay press.

It has long been felt in certain influential quarters that the trade show has degenerated into a free show for crowds of people who could well afford to pay to see pictures, but who never do pay if they can help it.

A concrete case will show how certain exhibiting concerns look at this matter. A trade show is held and attended by a thousand or more people, not one-tenth of whom are exhibitors, or even concerned with the exhibition side of the trade.

A booking is sought for that particular theatre, or even one that is in close proximity, and therefore an opposition concern.

The management of the theatre refuse to book it on the ground that it has been already seen by the public at the trade show, and, they argue, by their public, who will look upon it as a stale production when it is released three, six, or twelve months hence. In other words, they say that the entertainment bloom has been rubbed off it. It no longer possesses the attractions of a new thing.

Criticisms in the Lay Press.

It is on the cards that certain of the big organisations will refuse to book a picture that has been "trade shown" in a public theatre. A private exhibition in a private theatre is quite another thing, and, if you will notice, there is a growing number of pictures which are so shown, and which do not obtain the advertisement publicity in the ordinary newspapers.

The exhibitor is now saying that film criticisms in the ordinary newspapers are not of the slightest good to him, because by the time he shows the picture the public will have forgotten any criticisms which have been published. The only good, he says, is that which comes to the renter, who profits by them in quoting them as an indication of their entertainment value to the public. This is as it may be. Opinions differ, but many exhibitors are quite firm on this point, which I give for what it is worth.

But there is another phase of this question which cuts deep down into the roots of the trade show.

Will the Newspapers be Barred?

There is a proposition under serious consideration by a certain exploiting organisation which provides that no films which are trade shown to the daily and weekly newspaper critics shall be booked for their theatres.

This may seem absurd, but the position taken up by the organisation concerned is that lay press criticisms of trade-shown pictures, publicly or privately, operates adversely to the exhibitor so long as there is a long period between trade show and release, and fritters away the public interest in the films so shown.

Why Free Shows to the Public?

If this proposal is adopted, and becomes at all general, renters will be compelled to show their films only to booking managers and exhibitors privately. Why, it is argued, should the film trade give free shows to the public, any more than agents offering variety turns to the halls invite the public to their auditions?

If exhibitors will watch carefully, they will see growing up a new idea in exploiting films. They will see the bigger organisations doing the exploitations in the theatres and running films, not for three days, but sometimes for three weeks and more.

After all, exploitation is a showman's business.

And if this exploitation of pictures for long runs grows, there must be a decline in the number of pictures that can be put upon the screen. That decline is already very noticeable.

Ideal's New Move.

Ideal Film Company have decided to adopt what is really the key system of exploitation of their films. It is proposed to allow one or more theatres in the big towns to exploit the pictures, the smaller theatres coming along at a later interval, and picking up, it is hoped, the publicity value achieved during the first runs.

This system already prevails in the United States, where it is causing some resentment among exhibitors, who object to being put off with second or third run pictures. But the United States conditions are utterly unlike those in this country, within the area of which almost any State of the Union could be placed.

It is quite certain that we are on the eve of a new era in film exploitation, and that one of the features of it will be the exploitation of big pictures in the chief towns, where the greater part of the money will be made. The big theatres that can pay big prices will take the cream, and the smaller ones will have to be content with the skimmed milk.

Sharing Terms.

The sharing terms system, too, is said to be gaining ground. A renter showed me the other day some accounts of pictures booked on a sharing basis. The renter allowed a certain sum, which covered all the expenses of running the theatre. That sum was deducted from the gross takings, and the remainder was equally divided as to fifty-fifty, and I can tell you that a very substantial sum in hard cash for renter and exhibitor was the result.

Of course, the exhibitor who is sure of his house and of his judgment, stands to lose by the system; but, on the other hand, he is secured against any loss, and is practically certain of a good profit, for it is to the renter's interest to use every fraction of exploitation help to make the show a success.

Without in any way suggesting that this system is worthy of adoption, it does get over the very great difficulty of exploitation which has been for so long the bone of contention between exhibitors and renters.

"Fascination"—a Mixture.

The Palace Theatre, in Cambridge Circus, was pretty well packed last Thursday morning with a fashionably dressed throng, and quite a good number of exhibitors, to see "Fascination," the Metro picture, trade-shown by Jury's.

The story deals with the escapades of Doris de Lisa, played by Mae Murray, "born of a Spanish father and an American mother . . . the warm blood of the south with American vim."

There you have it. A series of wildly improbable scenes, bewildering in many places. Things happening which, according to the scenes, could not have done so. Here are some cases in point. The villainess entraps a man in her dressing-room, locks the door, and puts the key in her dress, yet he gets out of the room without any more ado. The heroine, entrapped by the villainess, who turns the key of the room after her, finds that a leering, skulking villain, with lust written right across his face, can enter the room; and, lastly, the heroine is struck in the stomach, so it seems, with a dagger, appears to die, but is found afterwards in a state of convalescence.

It all concerns a young Spanish-American lady, who, escaping from the boring chaperoning of an aunt, goes to a bullfight, runs through the street pursued by two soldiers, accompanies an old rascal who had scraped acquaintance with her at the bullfight, to a carnival where she outshines the greatest dancer in the city; goes from there to a cabaret, with a matador, who is the town's idol, who sends the woman crazy. He pretends to have discarded the dancer as his mistress, while all the time she is his mother, and he knows it.

Then the father of the runaway girl is entrapped by the dancer and told he is the father of the matador who is in love with the runaway who happens to be the man's daughter. The father escapes from the room, the matador is urged by the dancer to go to the man and kill him—his father—and so avenge his honour.

He rushes off, finds the father alone, and is about to stab him, when the runaway girl enters, flings herself upon her lover, and prevents the murder.

Meanwhile the dancer is pushed or thrown downstairs by the aforesaid villain with the lustful countenance, and, about to die, confesses to a priest that she lied when she said that the man was the father of the matador.

But in between the beforementioned scene the matador, who has a habit of hurling daggers about, let fly one in the man's house. This weapon somehow hits the returned runaway girl, and she draws it out of her stomach, and sinks to the ground, turns up the whites of her eyes, and dies.

Not so however. She is next seen reclining in a chair with her real lover by her side. The matador is safely in prison, possibly on a charge of unlawful wounding, and the curtain goes down on the lovers clasped in each others arms.

Put down the whole story as an excuse for filming a nightmare, and you will enjoy the nightmare. You might be inclined to gloss over the meaning of the attempted rape; if you do, forget the inconsistencies of the locked doors, and enjoy the reflection that the heroine must have had a heavy supper of lobster the night before.

More About Wives.

"Wife Against Wife" sounds an odd title, smacking something of the Divorce court. And, truth to tell, this latest Moss' Empires offering, trade shown at the Shaftesbury Pavilion last Tuesday, has an unmistakable divorce-court atmosphere about it.

A rather feeble story, it strikes one as being wholly artificial. Stannard Dole, a married man from America, working in Paris, falls in love with an artist's model, but is recalled home. Meanwhile the father of the model dies, and she goes off to America seeking her beloved. There is the usual scene; the wife refuses him his freedom, and he dies, whereupon the model, who, apparently, must marry somebody, gets wedded to the dead man's friend—a doctor.

The next step is the hiring of the widow as housekeeper in the doctor's house. There she sows the seeds of discord, as might be expected she would, and in the end the French girl, who has become a mother, leaves the doctor's house, to return when the wicked widow-housekeeper is found out, the reconciliation being brought about by the baby.

Long-Drawn-Out.

Long-drawn-out, the story tires, not only by its length, but because of its lack of conviction. The artificial atmosphere, the uninteresting lives of the people in the story, and the sob stuff at the end makes no great appeal. Not a word in it, not a scene that condemns the duplicity of a man who, posing as a bachelor in Paris, was a much-married man in America.

A pretty mix-up indeed. In real life, would a woman become the servant of another who had stolen her husband from her, and, then, when he died, had married another man?

My Wandering Boy.

The Holborn Empire opened on Monday, the 16th, with the W. and F. film, "Where Is My Wandering Boy To-night?" If you haven't seen it, you might think from the title that it was of the sickly, sentimental type of story, but I found it quite a strong story, with a big appeal to young folks of both sexes. It is real American, just as was "Over the Hill," that is to say, it sets out to tell in fine, domestic scenes the spirit and depths of a mother's love for her son.

There may be districts in which the blasé folk may sniff at the story, but wherever men and women like pictures that quicken the pulses, stir the emotions, and rouse enthusiasm for the right things in life—and those places are greater in number than most people think—this picture will have a great reception.

A trade show of "A Sister to Assist 'Er" will be given to-day (Thursday). This picture, which is based upon the well-known music hall sketch, which has been played in every English-speaking country in the world, has already been shown by Mr. George Dewhurst, who produced it, and is accounted one of the best film comedies ever produced. The Gaumont Company will release it.

Exciting Qualities.

"Her Game," Feature Films, shown to the trade last Wednesday, and starring Florence Reed and Conway Tearle, has the merit of being exciting. There is a heroine (Florence Reed), who shows us the extent of a woman's hate, when she is put to it, and how like a pendulum it swings from violent hate to violent love.

The story is a simple one and turns upon the different characters of twin brothers, one of whom is a drunken, brutal fellow. Some of the scenes in the picture are rather unpleasant, and as a piece of entertainment I couldn't say it belonged to the first class. It is an average picture of mediocre value. There may be some who care for this kind of story, being content with what was conventional a few years ago, and to them it will give the desired amount of satisfaction.

"The Most Beautiful Woman."

"The Most Beautiful Woman in America," in a fine film called "The Beautiful Liar," was privately shown by the Associated First National in their theatre last week.

Katharine Macdonald is the beautiful woman—how beautiful only those who have met her, as I was fortunate enough to do so in California, know. Her beauty has never really been shown on the screen, for she possesses not only beautiful features but a beautiful voice, and a manner which is an indication of the quality of her character, and a mind which holds the highest ideals and expresses them cogently and charmingly.

A Lie Justified?

In "The Beautiful Liar," she impersonates a famous actress, engaged to entertain the guests at an hotel function. An amusing love story is intertwined in the film. There are a couple of deceivers, hero and heroine, who deceive one another until the deception is discovered, when both declare their love. As the beautiful Katharine doesn't lie to profit herself, but only to oblige someone whom she greatly respects, and to provide him with a holiday, the white lie is easily forgiveable.

And besides Katharine, who doubles her part, does it all so charmingly that she gets your sympathy, and "The Beautiful Liar," which is well produced, enters the realm of the really good picture, and should be welcomed everywhere.

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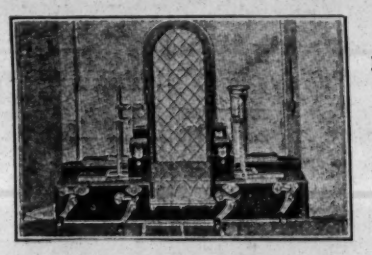

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ENTERTAINMENT FINANCE

Political Effect.

PROVINCIAL CINEMATOGRAPH.

Happenings in the entertainment Share market have been quite overshadowed by the political crisis. The first news of the Government's resignation had a depressing effect on prices, but this was followed by a more hopeful tone.

The bargains in amusement shares, however, could be counted on the fingers, the dulness being caused by the knowledge that election times are not favourable to entertainment prospects.

PRESENT PRICES.

KINEMAS.

Associated Prov Picture H.	3/16-3/8
London Palace (1921)	15/16-1
National Electric Theatres (10s.) ...	3/8-1/2
Provincial Cinema Theatres	1-1/8
Do 10 p.c Part Prefd. Ord.	7/6-8/3
Do 7½ p.c. Cum. "B" Pref. ...	11/0-12/0
Do. 7½ p.c Cum. "A" Pref.	1/2-1/5
Stoll Picture Production	1-1/8
Do. 8 p.c. Cum. Part Pref.	1-1/8
Stoll Picture Theatre (Kingsway) (10s.)	1-3/8
Do. 8½ p.c. Cum. Pref....	1/2-1/5
Do. 7 p.c. 1st Mt. Deb. (Stock) ...	87-92

THEATRES AND MUSIC HALLS.

Alhambra	1/4-1/2
Coliseum Syndicate	2-2/1
London Pavilion (£5)	2-2/1
Do. 6 p.c. Cum. Pref. (£5)	2-2/1
London Theatre of Varieties	7/8-15/16
Do. 7 p.c. Cum. Pref.	7/8-15/16
Moss Empires (£5)	4¼-5¼
Do. 5 p.c. Cum. Pref. (£5)	3½-3¾
Oxford (£5)	3¼-4
Theatre Royal, Drury Lane	11/16-3/4
United Varieties Syndicate	7/8-15/16
Variety Theatres Consolidated ...	1-1/8
Victoria P. lace (10s.)	1-1/8

Provincial Cinematograph.

The directors of the Provincial Cinematograph Theatres announce that the payment of the half-year's dividend due November 1, 1922, on the 7½ per cent. "B" Cumulative Preference shares has been postponed.

This adds another to the long series of deferred dividends for which the difficulties of the past year are responsible. The issued capital of the company is £100,000 in 7½ per cent. Cumulative "A" Preference shares, and £600,000 in 7½ per cent. Cumulative "B" Preference shares; £1,000,000 in 10 per cent. Cumulative Participating Preferred Ordinary shares, and £500,000 in Ordinary shares, all of £1 denomination. £26,500 was brought forward as a balance from the last account, but no half-year's dividend was paid on the Preferred Ordinary, due on January 1 last, nor on the ordinary shares.

At the meeting on April 26 it was announced that after a very careful review of the situation, and with a view to conserving as far as possible the financial resources of the company, the Board had decided to postpone payment of the half-year's dividend due May 1, on the 7½ per cent "B" Preference shares. This was followed by the further news on June 29 that the 10 per cent. Cumulative 10 per. cent. preferred Ordinary dividend had been postponed. The present announcement, therefore, is not entirely unexpected, but it is not the more comforting on that account.

BARTHOLOMEW LANE.

NEW COMPANIES REGISTERED.

ESSENTIAL FILMS, LIMITED.—Regd. Oct. 17. Herald Chambers, Martineau-street, Birmingham. To carry on the business of manufacturers and dealers in cinematograph and bioscope films and animated pictures. Capital, £100 in 100 shares of £1 each. Directors: To be appointed by subscribers. Qualification of directors: One share.

WINTER GARDENS (WATERLOO), LIMITED.—Regd. Oct, 14. 10, Cook-street. Liverpool. To carry on the business of theatre, picturedrome, and concert hall proprietors and managers. Capital: £8,000 in 8,000 shares of £1. Directors: W. Swire, 4, Fourth-avenue, South Shore, Blackpool; F. V. Ross, 193, Mount Pleasant-road, New Brighton; J. A. Milestone, Manor-mansions, Manor-road, Liscard; L. C. King, 26, Rowson-street, New Brighton. Qualification of Directors: 200 shares. Remuneration of directors: £75 each.

ANSWERS TO LEGAL QUERIES.

[Legal questions are answered by a Barrister, and all letters must be accompanied with name and address of writer and pen-name if to be used. No original documents should be sent, but copies only. Letters should reach this office by first post Friday for reply in ensuing issue of "The Era."]

SUMMER.—Q.: An agent obtained my signature to a contract with a company, but I have now found that the company is not formed, and it is not likely to be. Have I any remedy? A.: Yes, you have a remedy against the agent for this misrepresentation in damages such as you can show have been incurred, as well as the salary agreed upon, so long as you do not take any other engagement of equal value meanwhile.

MRS. G. E. M.—Q.: Can anything be done if two or three persons go to a performance just to hiss any particular artist? A.: It has been long established that though any genuine criticism or unfavourable reception of any performance is privileged, yet a pre-arranged booing or hissing of any performer is not, being essentially malicious, and any combination of two or more persons for such purpose renders them liable to a prosecution for conspiracy.

E. M. T.—Q.: I am quite a novice, but I am told that I am entitled to a fortnight's notice. Must not this notice be given on the same day of the week that I was engaged? A.: No. By the custom of the theatrical profession the fortnight's notice may be given on any day, so a notice given on Monday, October 2, will expire on Tuesday, October 17, by the ordinary rules of law, which excludes the first day, but includes the last.

Col. Browne, chairman of the Walturdaw Company, leaves London to-morrow for New York on film business. I should not be surprised if he brings back a contract for a special brand of American films.

Directors to Dine.

The new Association of British Film Directors holds its first annual dinner at the Trocadero to-morrow night. Among those who have accepted invitations are Sir Walter de Frece, M.P., A. E. Newbould, M.P., George Pearson, G. B. Samuelson, R. C. Bromhead, E. Godal, S. Rowson, T. A. Welsh, and F. E. Adams.

THE WEEK'S RACING.

Newmarket Houghton Meeting.

THE LAST LAP OF THE SEASON.

By the time these words are in print the Cambridgeshire will be a matter of history, and we hope a pleasurable history so far as "Era" readers are concerned. We are more interested in what may happen afterwards. The Cambridgeshire is one of the hardest races of the year to win, and anything that puts up a creditable performance in it is worth following up for the remainder of the season, and even keeping a close eye on for the events of the spring over a similar distance. Racing is largely a game of patience, and those who can exercise this somewhat rare gift generally do best at it. You know, there are other races beside a Cambridgeshire or even a Derby. Lillyput in either one of these may be Brobdignag in many another parish.

The remainder of the week at Headquarters is full of interest, as to-day the Jockey Club Cup is sure to bring some of the best of them out, and if the St. Leger winner, Royal Lancer, throws down the gage there he will have a proper try-out On Friday that frequent consolation prize for Cambridge-hire failures, the Durham Stakes, is down for decision, and an event that is even more eagerly looked forward to is the Free Handicap for two-year-olds, which gives the official view of the merits of all the better class two-year-olds that have run throughout the season.

The Durham Stakes.

(Run Friday, Oct. 27. Distance, 1¼ m.)

Taylor's quartette have all distinguished themselves, and the chosen of Tetrabbazia, who heads the list with the welter of 9st. 7lb., Sister-in-Law, Lady Juror, and Blue Lady is certain to want a lot of beating All are at their best, and have shown ability to race the distance right out. It must not be forgotten that Tetrabbazia was giving 12lb. to Soubriquet in the Duke of York Stakes, so that her welter is by no means so prohibitive as it looks at the first glance. She holds a great chance, and if Manton has a better at the weights in either of the others, then Taylor is very likely to lead in the winner.

Franklin stands his ground with 9st. 5lb., and, if both run, will be meeting his Champion Stakes opponent, Torelore, upon three pounds worse terms than in the Cesarewitch meeting. Torelore has been struck out of the Cambridgeshire, and it rather looks as though his friends regard the three pounds difference with Lord Carnarvon's colt as sufficient to bridge the half-length that separated them a fortnight ago.

Bracket we shall pass, as although she is advised as very well indeed just now, the fact that she has won nothing since her Cesarewitch triumph as a three-year-old is not very encouraging. R. Day, however, has a real fighting quantity over this distance in Statuary, that has shown a special liking for the course. She is by no means overdone with 7st. 13lb. to carry, and should certainly not be made a loser.

Black Gauntlet as a three-year-old was regarded as good enough to win the St Leger, after a most convincing victory over a mile and a-half at Ascot. Classic honours were beyond him, but he by no means disgraced himself, and being one of the biggest horses in training it is quite possible that he has been improving all the time since. Anyway, his performance when smashing up a quite good field for the Staffordshire Handicap at Wolverhampton a fortnight back brings him into focus as a real danger to the best of them here. He was shouldering the welter of 9st. 10lb., and won very easily, giving lumps of weight away to really useful performers.

Milenko ran well in the Alexandra Handicap at Doncaster, over a quarter-mile further than the distance he will have to travel here. There is no getting away from the fact that he is a good colt when in form; as witness his victories at the back end of last season, culminating in his head and neck defeat of Leighton and Franklin in the Cambridgeshire. If we could be sure of his repeating this form he would stand out as the winner, but, on balance, his running this year has been too disappointing to have real faith in him.

Desire could be fancied if he were not so erratic. On his best form he puts Lauzun in at practically level weights, but his running since their meeting at Hurst Park was not encouraging.

Amorelle is smart and now in form, but we think she will find it a difficult business to beat some of the older horses just named, notably Will Somers and Bowood, the selected of which pair should certainly be right in the van at the finish.

What of Vindictive, the London Cup winner, and his old opponent, Bright News? Both can get the distance, and on their best form hold really sound chances. The unfortunate part is that one never knows whether to expect the best or the worst of them.

Southern Flight looks far and away the best of the three-year-olds. In the spring he was almost as good as Irish Belfry at level weights, and there is no doubt about his racing the distance right out. He is now in perfect racing condition, and we fear him very much.

For the winner we shall stand on

BLACK GAUNTLET,

who will last out every yard, and next to him we like Southern Flight.

Hints for the Week.

On Thursday the Jockey Club Cup should be a good thing for ROYAL LANCER, while the horse to beat TOPBOOT will win the Richmond Nursery, and TALMA holds a nice chance in the Cowlinge Two-Year-Old Selling Plate.

On Friday the Durham Stakes has been dealt with. We take BLACK GAUNTLET to win, and regard Southern Flight as the danger. The Criterion Nursery is open, but a trifle on FOREST GLADE looks fully justified. The filly is now at her best, and stays well. At Worcester COURT CIRCLE will want beating for the All-Aged Selling Plate.

At Alexandra Park on Saturday SPICEY and Court Circle hold sound chances in the Nursery Selling Handicap, and are fixed as placed, while CTESIPHON and Brown Rajah look the pick of the entry for the Woodland Nursery. The London Cup is open, but AMORELLE each way should return a profit.

At Birmingham on Monday follow FRANCIS JOSEPH for the Packington Handicap, and FOREST GLADE for the Coventry Nursery.

On Tuesday SPES holds a sound chance in the Sutton Handicap Plate, and COMPILER or Courier will want a lot of beating for the Burton Nursery.

On Wednesday at Windsor PICCADILLY should be followed for the Clarence Three-Year-Old Handicap, and VERMENA holds a sound chance in the Frogmore Nursery.

DEATH OF A. G. WARREN.

Under distressing circumstances, the death has taken place of Mr. Alf. G. Warren, of Sunderland, a gentleman well-known in theatrical and music-hall circles in the North of England. His body was found in the sea at Tynemouth on Friday last. His early life was spent in seafaring, but in later years he had been a lessee of picture halls, &c. Some ten years ago he opened the Star Music Hall, at Easington Lane, one of the most thickly populated mining districts in South-East Durham. Afterwards he was lessee of the Villette Picture Hall, and up to quite recently was manager of the Victoria Kinema, Sunderland. About three months ago he became tenant of the Star Hall, Boldon. He leaves a widow and grown-up family.

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PLAYS.

AFGAR.—Oct. 23, O.H., Coventry; 30, Pal., Camberwell.
*AMBROSE APPLEJOHN'S ADVENTURE.—Oct. 30, T.R., York.
*ANN (BOTTOMLEY AND MAULE).—Oct. 23, Yarmouth.
ARMITAGE AND LEIGH. — Oct. 30, Hippo., Birkenhead.
AUCTION OF SOULS.—Oct. 23, T.R., Hanley.
*BAT, THE.—Oct. 23, T.R., Portsmouth; 30, New, Cardiff.
*BAYNTON (HENRY) CO.—Oct. 23, Prince's, Manchester; 30, O.H., St. Helens.
*BEGGAR'S OPERA, THE (BLUE).—Oct. 23, Northampton; 30, Reading.
*BEGGAR'S OPERA, THE (RED).—Oct. 23, Shakespeare, Liverpool; 30, Grand, Leeds.
*BELLE OF NEW YORK.—Oct. 23, Pal., Salisbury; 30, Theatre Royal, Bath.
*BETTY (MACDONALD AND YOUNG). Oct. 23, Empire, Swindon; 30, Ambassador's, Southend.
*BILL OF DIVORCEMENT (DEE EEE TOURS).—Oct. 23, Empire, Bristol; 30, T.R., Bolton.
*BILL OF DIVORCEMENT (J. BANNISTER HOWARD).—Oct. 23, Empire, Peterborough; 30, Palace, Newark (3), Playhouse, Louth.
BLOOD AND SAND.—Oct. 23, Manchester; 30, Grand, Hull.
*BLUE LAGOON, THE.—Oct. 23, Metro., Bootle; 30, Palace, Dewsbury.
BRITISH NATIONAL OPERA CO.—Oct. 23, P.O.W., Birmingham; 30, P.O.W., Birmingham.
BROKEN MELODY.—Oct. 23, St. Julian's, Theatre, Guernsey.
*BROWN SUGAR (MAINWARING DUNSTAN).—Oct. 23, O.H., Doncaster; 30, O.H., Worcester.
*BULLDOG DRUMMOND (BLUE).—Oct. 23, New, Cambridge; 30, Empire, Swindon.
*BULLDOG DRUMMOND (RED).—Oct. 23 Nottingham; 30, Bristol.
*BULLDOG DRUMMOND (WHITE).—Oct. 23, Northampton; 30, Richmond.
CAMPBELL (MRS. PATRICK).—Oct. 23, T.R., Bolton.
CAT AND THE CANARY.—Oct. 23, T.R., Chester.
*CHARLEY'S AUNT.—Oct. 23, Pavilion, Weymouth; 30, T.R., Plymouth.
CHILDLESS WIVES.—Oct. 30, Hippo., Poplar.
*CHU CHIN CHOW.—Oct. 23, T.R., Halifax; 30, T.R., Ashton-under-Lyne.
*CLOTHES AND THE WOMAN.—Oct. 23, Hippo., Golders Green; 30, Boro', Stratford.
COMIN' THRO' THE RYE.—Oct. 23, T.R., Brighton.
DEANE (HAMILTON) CO.—Oct. 23, Court, Warrington; 30, Court, Warrington.
*DENVILLE (ALFRED) REPERTOIRE CO. — (Yellow) Pavilion, Chorley; (White), Victoria O.H., Burnley; (Brown), Hippo., Wallasey; (Grey), Coliseum, Belfast; (Purple), Pavilion, Southport; (Blue), T.R., Dewsbury.
*DOLLAR PRINCESS.—Oct. 23, Pavilion, Clydebank; 30, Grand, Falkirk.
DORAN (CHARLES):—Oct. 30, Alex., Hull.
*DOUGLAS AND VAUGHAN REP. CO.—Oct. 23, T.R., Huddersfield.
*D'OYLY CARTE OPERA CO.—Oct. 23, T.R., Newcastle; 30, T.R., Newcastle.
*D'OYLY CARTE OPERA CO (NEW).—Oct. 23, T.R., Worcester; 30, Empire, Coventry.
DREAM LADY, THE.—Oct. 23, T.R., Aldershot.
DUNSTAN SHAKESPEAREAN CO.—Oct. 23, Coronation Hall, Ulverston; 30, Town Hall, Hawick.
*EDGE O' BEYOND (J. BANNISTER HOWARD'S NORTH CO.).—Oct. 23, Public Hall, Stirling (2); 27, King's Hall, Alnwick (2); 30, St. George's, Kendal.
*ELIZA COMES TO STAY (W. PAYNE SEDDON).—Oct. 23, Emp., Ebbw Vale; 30, Grantham and Ripley.
*FAITHFUL HEART, THE.—Oct. 23, Gaiety, Hastings; 30, O.P., Eastbourne.
*FORBES ROBERTSON (FRANK) CO.—Oct. 23, Dunfermline; 30, Perth.
*GABRIELLE.—Oct. 23, O.H., Belfast; 30, T.R., Birmingham.
*GIPSY LOVE (J. H. E. MALONE).—Oct. 23, T.R., York.
*GIPSY PRINCESS, THE (IMESON).—Oct. 23, Empire, Preston; 30, O.H., Middlesbrough.
*GIPSY PRINCESS (MACDONALD AND YOUNG).—Oct. 23, King's, Greenock; 30, Pav., Ayr.
*GIPSY PRINCESS (WILSON MORGAN CO.).—Oct. 23, T.R., Nottingham; 30, Princes, Bradford.
*GRAND GUIGNOL PLAYS.—Oct. 30, Empire, York.
*GREAT ADVENTURE, THE.—Oct. 23, County, Bedford; 30, County, St. Albans.
HAWLEYS OF THE HIGH STREET.—Oct. 23, W.P., Brighton.
*HUNKY DORY.—Oct. 23, Pavilion, Ayr;
*IF FOUR WALLS TOLD (MACDONALD AND YOUNG).—Oct. 23, King's, Glasgow; 30, Playhouse, Cardiff.
IF WINTER COMES.—Oct. 23, Princes, Bristol; 30, Court, Liverpool.
IMPERIAL LIGHT OPERA CO.—Oct. 23, Cambridge Theatre, Spennymoor; 30, Gaiety, Houghton-le-Spring.
*JEFFERSONS, THE.—Oct. 23, T.R., Hyde.
*KISSING-TIME.—Oct. 23, Hippo., Balham; 30, Golders Green.
*KNAVE OF DIAMONDS (D. MEYER).—Oct. 23, Borough, Stratford; 30, Palace, Chelsea, S.W.
*LADY OF THE ROSE (No. 1).—Oct. 23, T.R., Birmingham; 30, O.H., Leicester.
*LADY OF THE ROSE (No. 2).—Oct. 23, O.H., Harrogate; 30, Alhambra, Barnsley.
*LADY OF THE ROSE (No. 3).—Oct. 23, T.R., Lincoln; 30, Corporation, Chesterfield.
*LASS O' LAUGHTER.—Oct. 23, Alex., Hull; 30, O.H., Harrogate.
*LILAC DOMINO, THE.—Oct. 23, O.H., Middlesbrough; 30, Aberdeen.
LITTLE BABETTE.—Oct. 23, Grand, Abingdon; 30, T.R., Leamington.
*LITTLE BIT OF FLUFF (W. W. ELLIS).—Oct. 23, Barrow; 30, Bootle.
*LLOYD (FREDERICK G.) OPERA CO. Oct. 23, O.H., Kidderminster; 30, O.H., Cheltenham.
*LORD RICHARD IN THE PANTRY.—Oct. 23, County, Reading.
*LOYALTIES.—Oct. 23, King's, Edinburgh; 30, Pav., Glasgow.
*LOYALTIES (MANNERING).—Oct. 23, Devonshire Park, Eastbourne; 30, Gaiety, Hastings.
*MAID OF THE MOUNTAINS (MACDONALD AND YOUNG).—Oct. 23, O.H., Tunbridge Wells.
*MAN WHO CAME BACK.—Oct. 23, O.H., Scarborough.
MARSH (ALEX.) SHAKESPEAREAN CO. —Oct. 30, Her Majesty's, Carlisle.
*MARY (BUTT AND MACDONALD AND YOUNG).—Oct. 23, Grand, Blackpool; 30, T.R., Nottingham.
*MARY (MACDONALD AND YOUNG).—Oct. 23, Lyceum, Newport; 30, Grand, Swansea.
*MERRY WIDOW (J. A. E. MALONE).—Oct. 23, Theatre Royal, York.
*MIDNIGHT WEDDING, THE.—Oct. 23, T.R., Norwich; 30, Lyceum, Ipswich.
MORMON'S BRIDE, A.—Oct. 23, Coliseum, Kettering; 30, Hip., Bilston.
MORMON'S FAVOURITE WIFE.—Oct. 23, T.R., Merthyr.
*MR. WU.—Oct. 23, T.R., Guildford; 30, Hippo., Balham.
*MY NIECES.—Oct. 23, H.M., Carlisle.
*NAUGHTY WIFE.—Oct. 23, Grand, Southampton; 30, Palace, Westcliff.
*NEILSON (H. V.) CO.—Oct. 23, T.R., Exeter.
NEILSON (MISS JULIA) AND TERRY (MR. FRED) CO.—Oct. 23, H.M., Aberdeen; 30, Lyceum, Edinburgh.
NEILSON-TERRY (MISS PHYLLIS) AND CO.—Oct. 23, O.H., Leicester; 30, New, Oxford.
*NIGHT CAP, THE.—Oct. 30, Grand, Croydon.
*NIGHT OUT (GROSSMITH AND MALONE).—Oct. 23, Grand, Oldham; 30, Shakespeare, Liverpool.
*NOTHING BUT THE TRUTH.—Oct. 23, T.R., Macclesfield; 30, T.R., Hyde.
*O'MARA OPERA CO.—Oct. 23, O.H., Southport.
PADDY THE NEXT BEST THING.—Oct. 23, Grand, Swansea; 30, Empire, West Hartlepool.
*PARTNERS, THE.—Oct. 23, T.R., Hyde.
*PEG O' MY HEART (MACDONALD AND YOUNG).—Oct. 23, Grand, Croydon; 30, Theatre Royal, Windsor.
PLAYTHING OF AN HOUR.—Oct. 23, Grand, Luton.
*PRIVATE SECRETARY. — Oct. 30, Palace, Gloucester.
*QUALITY STREET.—Oct. 23, T.R., Glasgow; 30, Prince's, Manchester.
QUARANTINE.—Oct. 23, O.H., Blackpool.
*ROMANCE.—Oct. 23, Grand, Falkirk; 30, T.R., Portsmouth.
*ROSE OF ARABY.—Oct. 23, Corp., Chesterfield.
*SALLY (GROSSMITH AND MALONE). Oct. 23, Court, Liverpool; 30, T.R., Glasgow.
*SALLY (MORETON AND HEATH).—Oct. 23, T.R., Rochdale; 30, T.R., Bury.
*SEVEN NIGHTS IN LONDON.—23, T.R., Merthyr.
SIGN OF THE CROSS.—Oct. 23, Eden T., Bishop Auckland; 30, T.R., West Stanley.
*SIGN ON THE DOOR (BLUE).—Oct. 23, Leeds; 30, Sheffield.
*SIGN ON THE DOOR (RED).—Oct. 23, T.R., Bournemouth; 30, Grand, Southampton.
*SIMPLE SIMON'S BABY.—Oct. 23, T.R., Barnsley.
*SYBIL.—Oct. 23, T.R., Blackburn; 30, T.R., Huddersfield.
*TONS OF MONEY (BLUE).—Oct. 23, T.R., Plymouth; 30, T.R., Bournemouth.
*TONS OF MONEY (RED).—Oct. 23, O.H., Cheltenham; 30, T.R., Sheffield.
*TONS OF MONEY (WHITE).—Oct. 23, Lyceum, Ipswich; 30, T.R., Peterborough.
WANDERING JEW, THE.—Oct. 23, New, Oxford; 30, Court, Wigan.
WEARING OF THE GREEN.—Oct. 30, Hippodrome, Hamilton.
*WELCOME STRANGER. — Oct. 23, Wimbledon Theatre, S.E.; 30, O.H., Manchester.
WHEEL, THE.—Oct. 23, W.G., New Brighton; 30, Prince's, Manchester.
*WHIRLED INTO HAPPINESS (NORTH).—Oct. 23, Lyceum, Sheffield; 30, Gaiety, Dublin.
WHEN KNIGHTS WERE BOLD.—Oct 23, T.R., Bath.
WILLIAMS (BRANSBY) DICKENSIAN CO.—Oct. 23, Alhambra, Glasgow; 30, O.H., Northampton.
WOMAN TO WOMAN.—Oct. 30, O.H., Scarborough.
WOMEN OF THE NIGHT CLUB.—Oct. 23, T.R., Aston.
*YOUNG IDEA, THE.—Oct. 23, Lyceum, Edinburgh.

REVUES.

*ALL ABOARD.—Oct. 23, T.R., Blyth; 30, Hippo., Stockton.
ALL IN ONE.—Oct. 23, Empire, Newport; 30, Emp., Liverpool.
ALL PUT.—Oct. 23, Hippo., Aldershot; 30, Hippo., Boscombe.
*BEHIND THE SCENES. — Oct. 23, Hippo., Nuneaton; 30, P.O.W., Rugby.
BETTER AND BETTER.—Oct. 23, Hippo., Mansfield; 30, Empire, Wood Green.
BILL THE BO'SUN.—Oct. 23, Palace, Bath; 30, Palace, Gloucester.
BLUE BIRDS.—Oct. 23, Hippo., Leeds.
BUBBLE AND SQUEAK.—Oct. 23, Hippo., Boscombe; 30, Hippo., Southend.
BUNKERED.—Oct. 23, Queen's, Poplar.
BUZZ ALONG.—Oct. 23, Hippodrome, Keighley.
*CHARLIE GOES EAST.—Oct. 23, Hippodrome, Ipswich.
CHEERFUL DAYS.—Oct. 23, Aquarium, Yarmouth.
CHIFFON DEAR.—Oct. 23, Pavilion, Leicester.
CIRCUS QUEEN, THE.—Oct. 23, Empire, Burnley.
COME ON STEVE.—Oct. 23, Hippo., Portsmouth; 30, Hippo., Brighton.
CRACKERS.—Oct. 23, Perth Theatre, Perth.
DON'T WORRY.—Oct. 23, Osbourne, Manchester.
EASTERN LOVE.—Oct. 23, T.R.
FOOTLIGHT FROLICS. — Oct. 23, R., Whitehaven.
FROTH.—Oct. 23, Tivoli, Aberdeen; 30, T.R., Edinburgh.
*FUN OF THE FAYRE.—Oct. 23, Palladium, Southport; 30, Hippo., Sheffield.
FUN-SHOP, THE.—Oct. 23, Hippo., Eastbourne.
GAY OSTEND.—Oct. 23, R., Wolverhampton.
GLANCING AROUND.—Oct. 30, Empire, Croydon.
HAPPY-GO-LUCKY. — Oct. 23, Hippo., Dover; 30, Palace, Watford.
HEADS OR TAILS.—Oct. 23, Hippo., Darlington; 30, Her Maj., Walsall.
HOOCH AYE.—Oct. 23, Motherwell.
HOW DO YOU DO?—Oct. 23, Hippo., Nuneaton.
*HIGH HEELS AND STOCKINGS.—Oct. 23, H.M., Walsall; 30, Alex., Birmingham.
HULLO! AMERICA.—Oct. 23, T.R., Windsor.
*IT.—Oct. 23, Mexboro'; 30, Pal., Bradford.
IT HAPPENED HERE IN ECCLES.—Oct. 23, Crown, Eccles.
IT'S ONLY WONDERFUL.—Oct. 23, Futurist, Blackpool; 30, Hippo., Winsford.
JINGLES.—Oct. 23, Tivoli, Hull.
JOY BELLS.—Oct. 23, Hippo., Lewisham; 30, Grand, Clapham.
KEEP GUESSING.—Oct. 23, King's, Longsight; 30, Col., Portsmouth.
KEEP LAUGHING.—Oct. 23, Hippo., Bilston.
*KICK OFF.—Oct. 23, Hip., Wolverhampton.
KING SOLOMON JUNR.—Oct. 23, Hippodrome, Birkenhead.
LADS OF THE VILLAGE.—Oct. 23, Grand, Clapham.
LADS OF THE VILLAGE.—Oct. 30, Empire, Islington.
LONDON TO BAGHDAD.—Oct. 23, Palace, Newcastle; 30, Palace, Burnley.
LUCKY BEAN, THE.—Oct. 23, Empire, Penge; 30, P.G., Folkestone.
MIND MY HAT!—Oct. 23, Grand, Plymouth.
MR. TOWER OF LONDON.—Oct. 23, St. Helens; 30, Nottingham.
MUMMING BIRDS. — Oct. 23, Hippo., Chesterfield.
NICK-NACKS.—Oct. 23, Paisley Theatre, Paisley.
NIGHT OF BRIGHTNESS. — Oct. 23, Grand, Plymouth.
NO LIMIT.—Oct. 23, Herne Bay.
OH, BETTY!—Oct. 23, Nairn (3), Forres (3).
OH! DOLLY.—Oct. 23, Hippo., Bolton.
OH I!—Oct. 23, Empire, West Hartlepool.
OH! LAUGH.—Oct. 23, Empire, Sunderland; 30, E., West Hartlepool.
OH! OH! DAPHNE.—Oct. 23, Hippo., Ellesmere Port.
OH, YES!—Oct. 23, Tivoli, Barrow; 30, Emp., Woolwich.
O, LADY, O.—Oct. 30, Hippo., Southampton.
PATCHES.—Oct. 23, Hippo., Gloucester.
PEARLS.—Oct. 23, Col., Portsmouth; 30, Palace, Maidstone.
PEEP-SHOW, THE.—Oct. 23, Empire, Sheffield.
PEGGY.—Oct. 23, T.R., North Shields.
PINS AND NEEDLES.—Oct. 23, Palace, Leicester.
POT LUCK.—Oct. 23, Prince's, Bradford.
PUNCH.—Oct. 23, Queen's Park Hippo., Manchester.
RARE-BITS.—Oct. 23, T.R., Pontypool.
RIP-RAPS.—Oct. 23, Met., Glasgow.
RIPPLES.—Oct. 23, Metro., Manchester.
ROUND THE RING.—Oct. 23, T.R., Bury.
*SAMMY IN SOCIETY.—Oct. 23, Olym., Shoreditch; 30, Empire, Penge.
SEE YOU LATER.—Oct. 23, Empire, York.
SHIP AHOY.—Oct. 23, Hip., Ellesmere Port.
SHUFFLE ALONG.—Oct. 23, Emp., Edmonton; 30, Hippo., Southampton.
SMOKE RINGS.—Oct. 23, Hip., Newcastle; 30, Hippo., Liverpool.
SPANGLES.—Oct. 30, Hippo., Wolverhampton.
SPLINTERS.—Oct. 23, Palace, Chelsea.
SUNSHINE AND LAUGHTER.—Oct. 23, Hippo., Manchester.
TALK TO YOURSELF.—Oct. 23, O.H., Wakefield.
TANGLES.—Oct. 23, Hippo., Bury; 30, Hippo., Leigh.
TRIP TO PARIS.—Oct. 23, Palace, Watford.
TWIDDLEY BITS.—Oct. 23, Hip., Woolwich.
UNEMPLOYED.—Oct. 23, Grand, Lancaster.
WHAT A LAD.—Oct. 23, Temperance Hall, Merthyr.
WHAT A NIGHT.—Oct. 23, Olympia, Glasgow.
WEDDING BELL(E)S.—Oct. 23, T.R., Edinburgh.
WHAT NEXT.—Oct. 23.
YOU'D LAUGH IF YOU KNEW.—Oct. 23, Grand, Aberavon; 30, Empire, Mountain Ash.
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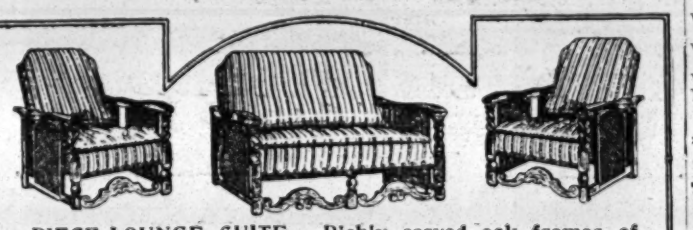

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Next Week, PALACE, HAMMERSMITH

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ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS. Dates—LLEWELLYN JOHNS.

Address all communications to the Managing Director

CALLS FOR OCTOBER 30, 1922.

THE LONDON COLISEUM.

(Rehearsal at 10.)

Comedie Francaise Co., Milton Hayes, Lupino Lane, Constance Groom, Castener & Blake, Alfredo, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)

Pictures and Varieties.

THE HACKNEY EMPIRE.

(Rehearsal at 12.)

Company as booked.

WOOD GREEN EMPIRE.

(Rehearsal at 12.)

Company as booked.

SHEPHERD'S BUSH EMP.

(Rehearsal at 12.)

The Delcos, Alice Craven, Jen Latona, "A Sister to Assist 'er," Payne & Hilliard, D'Arty & Partner, Bioscope.

CHATHAM EMPIRE.

(Rehearsal at 2.)

Company as booked.

BRISTOL HIPPODROME.

(Rehearsal at 12.30.)

Company as booked.

THE CHISWICK EMPIRE.

(Rehearsal at 12.)

George Crotty, Dorothy Varick, Niblo & Doris, Frank Watts, Southwood & Lady, Bioscope.

BEDMINSTER HIPPO.

Pictures and Varieties.

THE LEICESTER PALACE.

(Rehearsal at 12.)

Cole and Robbins, Grogie, Pichel and Scale, Clarkson Rose, Osborne and Parryer. Herbert Cave, Bioscope.

ARDWICK GREEN EMPIRE.

(Rehearsal at 12.30.)

Company as booked.

MANCHESTER HIPPO.

(Rehearsal at 10.)

Fyne and Hurley, Du Calion, Three Arizonas, Iris and Phyllis, Jack Shires, Apollo Trio, Bioscope.

(Matinees Monday and Tuesday).

And in association with the above—

THE ALHAMBRA, LONDON, W.C.

(Rehearsal at 10.)

Talbot O'Farrell, Mabel Mann, Gillie Potter, Daisy Wood, Holson and Bert, The Daros, Permane Bros., Squire, Fairney and Jones, Frank Elliston and Co. Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least **20**, including **4** first Violin Parts, **2** second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, Oct. 30, 1922.

LONDON PAVILION.

C. B. Cochran's Production "Phi Phi."

NEW OXFORD THEATRE

METROPOLITAN.

Rehearsal at 12.15.

Naughton & Gold. Lily Morris.
Penrose & Whitlock. Chinko & Kauffman
Austin Rudd. Laurence Glen.
Les Titos. The Caruinals.

TOTTENHAM.

Rehearsal at 12.

Max Darewski. Harry Champion.
Florence Yaymen. Agnes York.
Gleesome Four. Dorane & Wood.
Auntie, &c.

SOUTH LONDON.

Rehearsal at 12.

June Mills, assisted by Wm. Innes.
Naughton & Gold. Carr Lynn.
The Imperial Trio. Anita Hayes.
Gordon Jeffreys presents "The Midnight Visitors."
Hanvarr Lee Trio, &c.

WATFORD PALACE.

Rehearsal at 2.30.

Chester & Perry present "Happy Go Lucky."

EAST HAM.

Rehearsal at 12.

Jack Pleasants. Geo. Pickett & Co. in "The Early Bird." Dusty Rhodes.
Jenkins Bros. Phil Bransby. Irene May.
Minna Tomchinsky. Eileen & Marjorie.

WALTHAMSTOW PALACE.

Rehearsal at 12.

Lew Lake presents "Splinters."

BRIXTON EMPRESS.

Rehearsal at 12

Penrose & Whitlock. Lily Morris.
Carlotta Mossetti, assisted by Daphne Morgan. Jay Whidden. Bruce Macloud.
Smith & Walker. Delson Trio.
2 Florimonds.

CHELSEA PALACE.

Rehearsal at 12.

"The Knave of Diamonds."

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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FOOTLIGHT FLASHES.

Reels and Records.

Met Harry Marlow the other day. He told us he was busy arranging reels and records. In other words, the Variety Ball and the recording of gramophone records of Feldman numbers is fully engaging him at the moment.

Rene's Rep.

Rene Ralph tells us she is now getting her panto. specials looked out. Feldmanism will, as usual, be well to the fore. "Linger a Little Longer," Rene further advises, is still her great big music-hall success.

On the Continent.

"I work it in full Arab costume, and I am pleased to say it gets both the eye and the ear of the public." This is an extract from an interesting letter written by Dorothy Storm with reference to "The Sheik" which number she is featuring on her Continental tour. Miss Storm was originally engaged for three weeks—one at Antwerp and two at Brussels—but the engagement has been extended, and the popular double-voiced vocalist will appear at Leige, Charleroi, and Ghent, at all three places featuring "The Sheik" and other Feldman numbers.

Her Own Concert Party.

After working Feldman numbers with great success during the summer season, Gertie Foster has now decided to run her own concert party in Hastings and district during the winter months. Miss Foster will draw largely on Feldmanism, and anticipates big success.

RUBY NORTON.

Ruby Norton,

whose production of "Round On the End and High in the Middle" some weeks ago has been followed by a general demand for the song by those interested in pantomime productions, is a performer whose ability is evident right from her entrance. She has a magnetic personality, and is the finished artist in everything she does. Her versatility is amazing, and her popularity great and growing.

"In Full Swing."

Lewis Weston (frae Glesca!) writes:—"I have got 'Ma' in full swing, and going great! Now I want 'The Sheik' and 'Drifting.'"

Lewis is obviously singing and swinging with success.

Money "Spots."

The Rialto Picture Theatre, Enfield, issues a smart little publication in "The Rialto Weekly." Their money "spots" idea is a good one. But they seem to be well up to date in everything, Feldmanism included.

Changes are Lightsome.

Constance Risdon and Vedale report a long and successful term with "The Sheik," "That's How I Believe In You," and "Drifting." They believe in changes (quite right), and want some more of the same excellent brand of winners. Feldmanism will do the needful.

FELDMAN'S

Great Novelty "Riddle" Song

ROUND ON THE END AND HIGH IN THE MIDDLE

(Featured by RUBY NORTON.)

Can You Guess What It Is?

If Not, Call, Wire or Write for Copy.

B. FELDMAN & CO.

FOOTLIGHT FLASHES.

Heard Rumours.

Herbert Blackmore, the well-known dramatic and pantomime agent, called at Feldman Building the other day in consequence of rumours which he had heard to the effect that the Feldman pantomime songs were miles ahead of anything else in similar connection. Mr. Blackmore is now spreading the rumour which he found was true in substance and in fact.

Simply Great.

When S. W. Wyndham heard "Round On the End and High in the Middle," he exclaimed—like Lloyd George—"Why wasn't I told about this?" Subsequently he stood over our arrangers until his band parts were completed and hurried off to put the number on at the first possible moment. He says it is "simply great."

Writing, Producing, and Selecting.

At the Grand, Hanley, this year, the pantomime will be written and produced by George M. Slater, than whom none is better fitted for the work. Mr. Slater will also keep his eye on the songs, and here, again, we have the expert. Mr. Slater, we understand, has engaged Mabel Lait as principal boy and Daly Cooper as principal comedian. Mr. Slater describes the Feldman panto. songs as "A really splendid selection."

"The Big Noise."

Fred Morris, who is due to arrive here on Oct. 30 from South Africa, advises us that he got "the big noise" in Jo'burg with "The Sheik." It was a really great success, he says. "Nesting Time," "Dreamrose," "Keep on Smiling," and "That's How I Believe in You," were also handled by Mr. Morris with successful effect. Rorke and Bray, he adds, cleaned up with "Shuffin' Along."

RUBY KIMBERLEY.

Ruby Kimberley's

name has frequently appeared in our notes recently in connection with her successful exploitation of Feldman numbers in her revue, "Brighter Nights." Miss Kimberley's artistic abilities are well known and appreciated, and she is equally capable in a purely business sense. Artistic genius is not often allied to commercial genius, but Miss Kimberley possesses both, and as a result we find her activities consistently successful.

Taking "the Goods."

Rowland Hill is going to South Africa, and he is—wise man—keen on taking "the goods" with him. He looked in at Feldman Building the other day, and found no difficulty in finding just what he required.

"Mr. Tower of London."

This successful revue continues and grows more attractive as it progresses. In it are numerous Feldman numbers. Gracie Fields features "Italian Skies" and "The Sheik" in stylish manner, and Stanley Durwood cleans up and cheers up with "I've Had a Good Time with the Girls."

Her Big Four.

Mabel Lamont, principal boy in John Hart's Sheffield pantomime, has selected four numbers from the Feldman list, which she feels confident will find the hearts of her hearers. We agree. The selected numbers will not lose anything in Miss Lamont's artistic hands.

THERE'S F.A.M.E IN FELDMANISM.

London: Printed for the Proprietors of "The Era," 35, Wellington Street, Strand, W.C., by Flectaprint Ltd 3-9, Dane Street, High Holborn. Thursday, October 26, 1922.